

MUSICAL AMERICA

Vol. XII. No. 7

NEW YORK

EDITED BY

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JUNE 25, 1910

\$2.00 per Year
Ten Cents per Copy

CHARLTON DEFENDS SUNDAY CONCERTS

**Manager in Lively Controversy
with Canon Chase Over Phil-
harmonic Plans for Brooklyn**

Canon William Sheefe Chase, of Brooklyn, and Manager Loudon Charlton are engaged in a battle the outcome of which will determine whether Brooklyn is to have Sunday concerts by the Philharmonic Society of New York next Winter. The situation lies at the crux of a question of wide significance in the United States, and the present battle is a test case of great interest. *MUSICAL AMERICA* has obtained the following expressions of opinion from the principals in this fight, as well as a letter from T. De Quincy Tully, of the Law Enforcement Society, to Mr. Charlton.

Canon Chase had already given out to the papers the statement that he did not object to the concerts being given on Sunday if admission were free, and if it were especially arranged that the musicians should have a day of rest provided to compensate for their labors on Sunday. With the intention of learning whether the musicians would be expected to give their services free upon such an occasion, the Canon was asked whether the \$25 which he had said that he would be willing to give for concerts conducted in such a manner were to go to the musicians, or for hall expenses. "This," he said, "I consider immaterial. It is the elimination of business from Sunday that I wish to accomplish."

Canon Chase gave his views to the representative of this paper in substantially the following words:

"There are two kinds of labor: that which is necessary, and that which is not. Certain forms of labor are necessary to carry out the spirit of Sunday, such as the labor of the choir, the sexton, the clergyman, in fact, all who have to do with the conducting of religious service. The forms of labor which are not necessary for the maintenance of life and for the carrying out of the spirit of Sunday, I believe, should not be permitted. I would not deprive a chauffeur of his day of rest in order to have him take me to church. I believe in a cold dinner on Sunday."

"I consider the great danger to be the putting of amusement enterprises in the hands of people whose whole concern is to make money out of them. I believe that the city should have these matters in charge."

"It has been affirmed that the Philharmonic Society is in the nature of a philanthropic enterprise, as it has a deficit each year which has to be made up by the contributions of guarantors. Now there are three definite differences between such an organization as the Philharmonic Society and the church. The first is that such an organization as the Philharmonic Society insists on having everybody who comes, pay. The church, despite its pew-holdings and voluntary contributions, invariably makes provision for those who cannot pay. Second, the church does not work its employees seven days in the week. This the Philharmonic Society would do unless a special provision were made otherwise. Third, the work of the church is distinctly and definitely moral, leading to obedience to God. Without doubt, the Philharmonic Society has an excellent purpose, but it is not directly moral."

Asked if he did not regard a Beethoven symphony as directly moral in influence, the Canon said:

"A Beethoven symphony, I know, is regarded as inspirational; but it cannot in the sense which I have just indicated be called directly moral. I have observed," said Canon Chase, "that the lives of those who perform the great musical works are very often immoral. A choir singing

[Continued on page 4]



MME. NELLIE MELBA

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**A New Portrait of the Prima Donna, Who Has Just Made a Successful Rentrée
at Covent Garden in London. She Will Tour America Next Season, Giving
Concerts in the Principal Cities.**

Berlin's Imperial Opera Intendant Here

Dr. von Possart, imperial intendant of opera and drama at Berlin, arrived in New York, June 20, from Bremen, on the North German Lloyd liner *Prinz Friedrich Wilhelm*. He comes here for his health, being a sufferer from nervousness. Dr. von Possart said a kindly word for Arthur Nevin's American Indian opera, "Poia," on his arrival. He declared that the general opera public in Berlin had approved the piece, in spite of its rough handling by the press. He said it was, in his opinion, well worthy this appreciation. Dr. von Possart will spend the Summer in this country with his wife, who is an American woman, coming from Butte, Mont.

Gatti-Casazza Engages Mary Garden

PARIS, June 23.—Signor Gatti-Casazza, of the Metropolitan Opera Company, announces that he has concluded an arrangement with Mary Garden whereby she will make twenty-five appearances next season in Chicago and Philadelphia.

American Soprano Dresden "Guest"

BERLIN, June 11.—May Scheider, the American soprano, appeared as a "guest" at the Royal Opera House at Dresden recently, and sang there with much success, receiving five curtain calls. She sang *Gilda* in "Rigoletto" and *Frau Fluth* in "The Merry Wives of Windsor." Upon completing her engagements, she left for Berlin with her mother, to take a much-needed rest after her strenuous season at the Zurich Opera House, where she is to sing again next Winter.

London Acclaims Zerola's "Otello"

The great success scored by Nicola Zerola, the tenor, at Covent Garden in his debut performance in "Aida," has evidently been exceeded by his performance as *Otello*. His American managers, Messrs. Haensel & Jones, are in receipt of the following cablegram: "Zerola scored even greater triumphs as *Otello* last night than he did in 'Aida.'"

DIPPEL'S PLANS FOR OPERA IN CHICAGO

**Arrangements for Artists, Répertoire, Seat Tariffs, Etc.,
Announced**

CHICAGO, June 20.—Andreas Dippel, who typifies the spirit of the West in activity, arrived in Chicago last Monday and opened for business immediately at the Auditorium offices, where Local Manager Bernard Ulrich had made every arrangement for his coming and the transaction of important affairs with neatness and despatch. Charles G. Dawes, vice-president of the Chicago Opera Company, who is its head during the absence of President Harold McCormick in Europe, together with J. C. Shaffer, chairman of the Chicago Executive Board, and Charles L. Hutchinson, the banker, president of the executive board, received an intimation of Mr. Dippel's plans, although the general manager said he preferred to show results rather than make promises, after the old manner of operatic impresarios.

As the result of the deliberations it was given out that Chicago's ten weeks' season of grand opera by the Chicago Grand Opera Company would begin November 3 and conclude January 11. Numerous novelties are planned, as the operas embraced in the repertoire will indicate. During December the patrons of the opera will be given an opportunity to hear Puccini's latest work, "The Girl from the Golden West," Richard Strauss's "Salomé," Massenet's "Thais," "The Juggler of Notre Dame," Debussy's "Pelléas and Mélisande," Charpentier's "Louise" and Offenbach's "Tales of Hoffmann." These will all be produced for the first time in this city. The board decided to have no performances on Friday or Saturday evening, but to give the usual Saturday matinées.

One of the desirable things brought about through the instrumentality of Bernard Ulrich was the agreements that were entered into between Joseph M. Weber, president of the American Federation of Musicians, and Andreas Dippel, through which the company has a right to select musicians for its orchestra from any part of the United States, provided they are members of the American Federation of Musicians. This will enable the company to organize an orchestra for Director Cléofonte Campanini which should be second to none in merit. Leopold Kramer, for many years concertmeister of the Theodore Thomas Orchestra, has been selected for that important office in this new association. The regular orchestra will embrace eighty musicians, and will be augmented as occasion requires to 110 men when such operas as "Salomé" are presented.

Another feature worthy of mention is the fact that local singers will be engaged. It is expected that the operatic auxiliary chorus will be almost entirely enlisted from this city. Within a few weeks choral rehearsals with local talent will begin, under the direction of Chevalier E. M. Emanuel, and instruction will be given free during the Summer in order to impart full knowledge of the repertoire. The study of Italian, French and German, as well as sight reading, will be included. By the end of September final examinations will be made, and those competent will have an opportunity for regular work at good salary. Of course there will be a regular standing chorus, which will number 125 persons.

General Manager Dippel furthermore reported that he had purchased for the company from Oscar Hammerstein producing rights, scenery and costumes for forty operas; that he had already made engagements with thirty-four artists of the first rank, and that several other important engagements were pending. He had made working arrangements with the Metropolitan and Boston Opera Companies for interchange of artists.

[Continued on page 4.]

SPALDING'S EXPERIENCES ABROAD

Young American Violinist, Just Back From a Tour of Many Triumphs, Tells What It Means to Attend a Dinner in Russia—His Great Success in Paris, Where He Played Three Concertos at One Concert

Albert Spalding, fresh from an extraordinary season of Continental triumphs from France to Russia, spoke enthusiastically and entertainingly of his experiences to a representative of *MUSICAL AMERICA* this week in the sun parlor of his beautiful home at Monmouth Beach, N. J., where he is spending the Summer.

In city after city his success in giving his own concerts was a source of astonishment to the Europeans, who apparently were somewhat unwilling to believe that he was an American. The French insisted that he must be French, as he had all the qualities of the Latin race-genius, and was a perfect exponent of the French school.

"To reinforce this effort to make a European of me," said Mr. Spalding, "a delightful story was circulated in France, after the plans for my Russian trip were made, as well as in Russia after I went there. They said that on coming of age I had discovered that I was not the son of my supposed father; that I learned that I had been adopted, and that my real father was a Russian and my mother a Spaniard. They said that in a rage at making this discovery I had left home forever, to go to live in Russia."

The violinist could not say enough about the delightful experiences of his Russian trip, during which he gave five concerts in St. Petersburg, four in Helsingfors and one in Moscow, in every case to brilliant and enthusiastic audiences.

"St. Petersburg," Mr. Spalding said, "made me think of what the old Roman Empire must have been. Its customs seemed curiously medieval. Immediately on going to Russia I had the good fortune to meet Alexander Stolypin, brother of the Prime Minister, who is the political editor of the 'Nova Vremya.' In fact, my first engagement in St. Petersburg was for a large club of which he is the leading spirit. Through him I came in touch immediately with artistic, literary and social circles, which led to many pleasant and interesting experiences."

Mr. Spalding found a Russian dinner party a novel experience.

"First," he said, "the guests have *sat-kusky*, which is a sort of preliminary stand-up meal of various *hors d'oeuvres* consisting of caviare, both red and black; siguis, a fish, sturgeon and many other delicacies. This part of the dinner is of considerable duration, lasting nearly an hour. During this time every gentleman present is expected to circulate among the guests and to become acquainted in some real sense with every lady present. When, after this, the guests sit down to the main part of the dinner, they have become so well acquainted that conversation is not restricted to one's neighbor, but flashes back and forth across the table on every hand. A Russian dinner scintillates with witty and entertaining general conversation. Afterwards there will be some particular feature of an artistic nature, musical, or perhaps literary; perhaps a visit to the gallery of the host, where he has some new work of the painter's art, about which discussion will center. It is nothing for a Russian host to have a special loan exhibition of paintings sent to his house for the occasion of a dinner party. Then, one is always expected to stay to supper after that, and, after that again, it is often customary to go out for a ride in the snow. One delightful custom I found there," Mr. Spalding said, "is the giving of presents. But," he said, "it is dangerous to express a liking for anything, for they are almost certain to make you a present of it. On one occasion I saw a fine Stainer violin at an auction, and told the agent he might bid for it up to a certain figure. Of course I did not get it, as I had not bid high, but the day before I left St. Petersburg I found the violin in my room and afterwards learned from whom the gift had come. That same day a body of students visited me. It is customary there for students to come in a body and present an artist with bound volumes of the composer the interpretation of whose works by the artist they have liked best. On this occasion I was presented with a set of Beethoven's violin sonatas beautifully bound, with silver trimmings."

"In Russia," Mr. Spalding continued, "life is specialized. If you are there for artistic purposes, you step at once into a well-defined and closely organized art life. You find yourself at once in your place; and it is the same with any other phase of life

there. I never saw such enthusiastic audiences as in Russia; their spirit and enthusiasm for art is really wonderful."

Mr. Spalding's Russian tour, which took



Albert Spalding, the American Violinist, from a Snapshot Taken at Monmouth Beach, N. J.

place during the months of January and February, came about through the presence in Paris of a Russian impresario. The violinist was just on the point of giving a Havre concert, and the Russian said that if it was a marked success he would sign a contract right away. More than that, it proved to be a most enthusiastic success and the contract was signed the next day.

Mr. Spalding's greatest triumph in Paris was the concert of April 14 with the Lamoureux orchestra, when the program consisted of three concertos, the Beethoven, the Saint-Saëns in B minor and the Tchaikovsky. This brought together as notable an audience as could well assemble at any important event of the violin world in Paris. Jacques Thibaud was present, and in fact, all the chief violin professors of Paris, as well as the first violinists of the orchestras. The presidents of the Parisian musical societies were present, and all the prominent critics, including Comte de Chevigné of the *Herald*. Two hundred music students attended in a body.

In point of artistic atmosphere, the concert was unusual. Its success from every point of view outdistanced all expectations and confirmed the violinist's high position in the musical world of Paris.

Mr. Spalding also found the provincial tour most interesting as well as successful in a high degree. He visited Lisle, Lyons, Bordeaux, Nîmes, Montpellier, Amiens, Toulouse, Carcassonne and other towns. At Amiens he broke all records. The mayor wanted to give the famous artist a banquet at the city's expense. As the necessity of an early departure prevented this, a more immediate and less formal entertainment was prepared. Everywhere Mr. Spalding received the highest praise.

"The provinces," Mr. Spalding said, "will have nothing of Debussy. They want Bach particularly and enjoy programs made up of that composer's works, together with Beethoven, Mozart and Haydn. They are also fond of Schumann."

"I must tell you about Mazamet," said Mr. Spalding, suddenly remembering with evident amusement an experience at that place.

"Mazamet is one of those towns which is small but rich, and while the guarantee for

a concert was easily forthcoming, the prospects for a good piano were not hopeful. I sent word ahead from Castres to find out and received word that they had a good piano, but that there were no ivories left on the keys. The question then was, how could we get the piano I was using over to Mazamet? The ordinary civilized means of transporting pianos were not at hand, especially for emergencies. I went to my room and began to practice scales in double thirds hard to keep my mind off this difficulty, while my manager went about solving the problem. In a little while, looking out of the window, I saw the piano going bravely off, drawn by a team of white oxen. At Mazamet the people all come down to

JANET SPENCER AND RICCARDO MARTIN

Two Americans Whose Art Has Completely Captivated Music-Loving London

LONDON, June 11.—Riccardo Martin is an American of whom America may be proud. Following up his success in "Madama Butterfly" and "Faust" with an even greater success in "Tosca" (as *Cavaradossi*), he has firmly established himself here, and it is easy to conjecture that Mr. Martin will have a contract for next season before he leaves London. His beautiful voice is admitted without argument, and his wonderful artistic restraint and personal magnetism add greatly to his natural histrionic ability.

The event of this week was the revival of Debussy's "Pelléas et Mélisande" Thursday evening. Mr. Devries took the place of Mr. Warnery, who is unfortunately ill. Devries sings and acts well, but does not make us forget M. Warnery. Mme. Edvina sang *Mélisande* acceptably.

Last night "Tosca" was repeated, while "Bohème" was given Wednesday. "La Traviata" and "Samson et Dalila" held the boards Monday and Tuesday nights, respectively.

Mr. Beecham introduced no novelties this week, being satisfied to use such favorites as "Tales of Hoffman," "Muguet" and Stanford's "Shamus O'Brien."

Mischa Elman met with an enthusiastic reception when he returned to his London public last Saturday. The critics liked his reading of the difficult Brahms concerto. Personally, I find that Zimbalist has plumbed its depths with more musical judgment than Elman. In any case it is a difficult work, and both these talented violinists play it wonderfully in spite of their youth.

One of the most successful concerts of this week was that given by Janet Spencer, the famous American contralto. Miss Spencer sang the following program:

"Piangere la sorte mia," Handel; "Violette," Scarlatti; "Love Me or Not," Secchi; "Dieux Grands," Handel; "Geisternähe," Loreley; "Melancholie," Schumann; "Die Wasserrose," Wie sollten wir, Strauss; "Lamento," "Extase," Duparc; Bondel, "Fantoches," "Les Cloches," Debussy; "Hymne au Soleil," Georges; "The Valley of Silence," "Moonlight," Rummel; "Lament for Adonis," Heyman; "Hindu Slumber Song," Ware; "Ecstasy," Rummel.

Without doubt the best thing she did was Debussy's "Fantoches." I have never heard it sung with such charm and such perfect vocalization. The audience demanded a repetition of this song. Few singers could give the "Hymne au Soleil," by Georges, with the tremendous, unforced tone and authority which Miss Spencer brought to the task. Walter Morse Rummel is undoubtedly a talented song writer, as his "Moonlight" and "Ecstasy" showed, but frankly, "The Valley of Silence" was far-fetched and uninspired, and not worthy of Miss Spencer's excellent powers.

At the twenty-fifth anniversary concert of Joseph Hollman an array of famous artists appeared. They were Dr. Saint-Saëns, Ysaye and Pugno. It is unnecessary to state that the concert was a huge success.

I traveled far Wednesday evening to attend the Busoni-Hambourg concert. One impression that I came away with was of having attended a circus, where feats of strength had been predominant. First, Mr. Busoni conducted his "Lustspiel" overture, op. 38, and did it well. Then was played from the music by these two musicians the "Concert Pathétique for two pianofortes," by Liszt, which called forth display of no small athletic prowess. Finally came Busoni's famous concerto, which Mr. Busoni conducted, again doing his part well, with Mr. Hambourg at the piano. The latter played, or rather hammered, for about three-quarters of an hour, and accomplished a simple endurance test for the audience as well as himself.

Kathleen Parlow's playing of Lalo's *Symphonie Espagnole* in her recent recital was perfect art, her phrasing, her rhythm, her genuine musical feeling being joys to the ear. Perhaps Miss Parlow attempts to get a "masculine" tone from her instrument at times, which is not so beautiful as her own lovely singing quality. But the day was warm and a rough string sometimes plays tricks.

Dr. Saint-Saëns, although in his seventy-fifth year, finds time outside his composing to come to London in the capacity of pianist.

Miss Gerhardt gave her farewell recital for the season last night. She sang her usual choice of *Lieder* with fine success. The concert was given at the Queen's Hall, with Arthur Nikisch at the piano.

EMERSON WHITHORNE.

see it, and said, 'Look, all the ivories are on the keys.'

All Mr. Spalding's engagements have been and are in charge of the Association Musicale de Paris, and he already has ninety concerts booked for next season on the continent. In October and November he will give twenty concerts in France, including three in Paris, one with orchestra, one sonata recital and one violin recital of the usual type. There will be twenty more concerts in Germany, including Berlin, before Christmas. After that, the violinist will make a short trip to Vienna and then a visit of some length to Russia, where he will give many concerts, playing both new and return engagements. This will be followed by a series of concerts in the region of the Netherlands and probably another in Spain. A. F.

Maeterlinck-Dukas Opera Likely to Be Heard in New York

PARIS, June 18.—Maeterlinck's "Ariane et Barbe-Bleue," set to music by Paul Dukas, is without any doubt to receive a hearing in New York next season. Messrs. Gatti-Casazza and Toscanini, of the Metropolitan Opera Company, have heard it several times, and expressed delight in it, and the former has said he will produce it. The work is exceedingly poetic, the libretto being an idealization of the new woman as contrasted with the submissive woman of the Victorian era. The music has been described as furnishing a connecting link between Wagner and Debussy.

Spanish Soprano Coming Here

PARIS, June 18.—Lucrezia Bori, the youthful Spanish soprano, whose singing of *Manon* in Puccini's opera was a recent event of note here, has been engaged by the Metropolitan Opera Company for the season after next in New York. She will sing next season at the Scala in Milan.

New York Girl Pleases Paris Audience

PARIS, June 20.—Advanced pupils of Ferdinand Depas gave a concert last week which marked the début of Frances Roeder, of New York, in a scene from "Manon." Miss Roeder studied singing under Mme. Marchesi and Frederick Post, and acting under the Depas. She was much applauded.

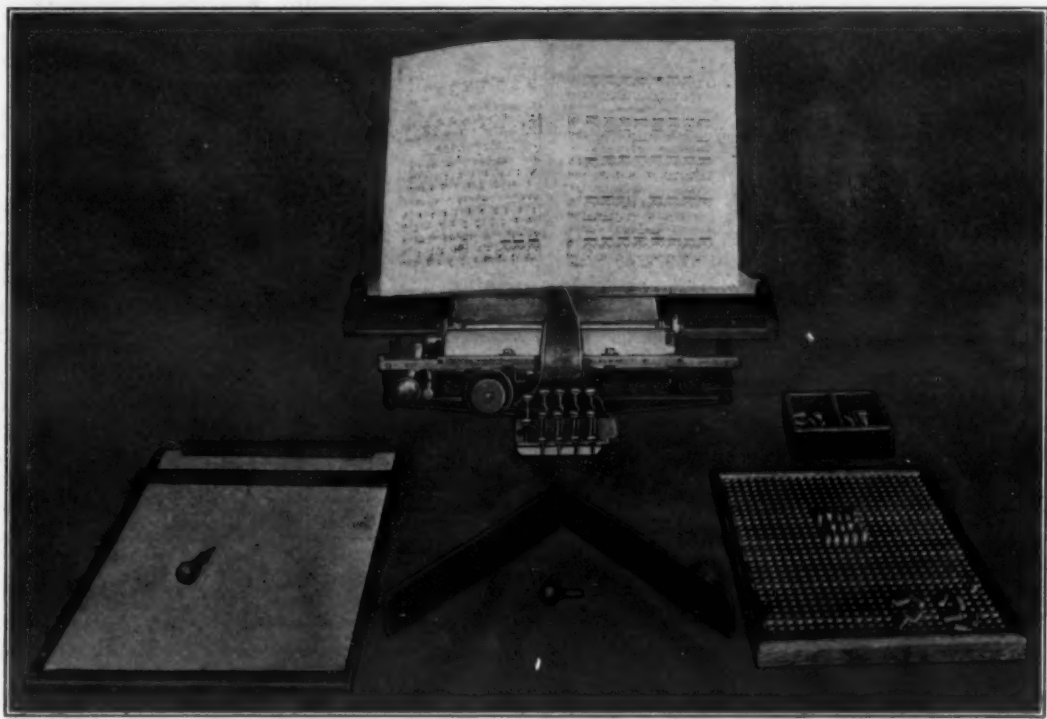
MUSICAL INSTRUCTION OF THE BLIND

New System of Tactile Writing, Invented by New York Expert, Revolutionizes Old Methods—Music the Most Vital of Subjects Taught the Blind—Their Astonishing Aptitude for the Work

WILLIAM B. WAIT, emeritus principal of the New York Institution for the Blind, has invented and perfected a new system of tactile writing for the blind called "New York Point," which has been formally adopted by the American Association of Instructors of the Blind and by important institutions for these unfortunates throughout the United States. The new system is particularly revolutionary in

sight. And through its study and mastery, in addition to the inherent pleasure, the best possible results of intellectual development are secured. The object of the musical instruction is not, therefore, primarily to make musicians—although this very often results—but, through this most direct channel, to reach the centers of intelligence obscured by loss of sight.

What was sought by Mr. Wait, as a sub-



The Kleidograph, Used for Holding the Finished Sheet of Music, Invented by William B. Wait, Emeritus President of New York Institution for the Blind

its musical application, as previous systems were either wholly inapplicable to music writing and reading, or else were lamentably inelastic, inaccurate and confusing.

Its further importance will be appreciated when it is realized what a vital part music plays in the education of the blind. Far from being simply one of many subjects taught, or even one of the most important, it is the principal means of their education. It is employed as a means for the cultivation of memory and attention and other faculties of the mind—application, concentration, analysis, generalization. Music is pre-eminently attractive to the blind because it enters by a faculty unimpaired and even enhanced by the loss of

stitute for the previous defective systems, was a representation and substitute for the complete staff notation in terms of tactile signs, or signs that could be embossed in written form and afterward read by the touch; and the proof of his success is the adoption of his system by large and representative bodies of educators, as well as the marvelous progress of children to whom it is taught. To any one familiar with the status of music in the public schools the quality of the work done by these blind children is astounding. Their work in harmony and counterpoint, their technic in piano and organ work and the beautifully shaded expression and precision of their chorus singing are a revelation of what can



Illustrating the Tutor System in Musical Instruction of the Blind by Which Advanced Pupils Coach Beginners—The Teacher Superintending Is Hannah Babcock, Director of Music in the New York Institution for the Blind

be accomplished with the rank and file of musical material. In addition, there are not lacking those in whom special talents have been fostered by this training. One girl, for instance, entering the institution with no knowledge whatever of music, was, after four years' study, placed with the third-year pupils at the Institute of Musical Art; and individual students of the organ and piano would put to blush their more fortunate fellows in the rapidity of their progress.

The course of instruction is most comprehensive, ranging from classes in which the elements of music, rhythm, time and tone production are taught to advanced classes in harmony, counterpoint, theory and composition. Every child must learn music in some degree. They all sing—graded selections from the best songs, English madrigals, etc. A class of six pupils from this institution will take the regents' examinations in June.

Hannah Babcock, the director of music, has some refreshing ideas concerning discipline in teaching music. Every day there is a short assembly for chorus singing, and between the songs there is a buzz of talk and soft laughter. "It relaxes both their minds and muscles," says Miss Babcock, "and when in practicing their voices begin to draw wearily I make them laugh at something—I tell them a joke—and there is instant improvement." And withal, this chorus singing, minus baton and conductor, is a marvel of precision, purity of tone and exquisite expression. The attack,

guided only by the piano, is absolutely true.

A particularly important point in the musical work of this institution is the classification of the pianoforte music, made by Miss Babcock, for succeeding years in a pupil's progress. This grouping of compositions is made by years rather than by grades, in order not only to meet the requirements of pupils as they progress year by year through the course, but also to furnish selections suited to the smaller advances made from the beginning to the end of each year. This list automatically determines the grade of pupils, while it relieves teachers from much perplexity, fruitless effort and loss of time in making appropriate selections. Even for the first-year work appropriate selections have been found from such composers as Mozart, Reinecke, Thomé and Ehmann, while the second year introduces the child to Beethoven, Bach, Engelmann, etc. Succeeding years take up only the best composers. Miss Babcock has spent many years preparing and perfecting this classification. The music library of the institution includes also all the best known works on musical culture.

Miss Babcock has spent the greater part of her life teaching music to blind children and perfecting its methods. She tells of having recently asked a little boy wearily why it seemed so much easier for him to do a thing wrong than to do it right.

"Because," he answered, "there are so many ways to do it wrong, and only one way to do it right." V. I.

GIFT FOR F. A. STOCK

Professor Hanley Shows Appreciation of Orchestra Director's Services

ANN ARBOR, MICH., June 20.—Frederick Stock, conductor of the Theodore Thomas Orchestra, was presented with a beautiful gold watch while in Toledo, Ohio, this week, where Mr. Stock and orchestra were a part of the annual festival of that city.

The gift was presented to show in a material way the gratitude felt to Mr. Stock for taking the place of Prof. Albert A. Stanley, who was unavoidably absent from the May festival in Ann Arbor.

Professor Stanley had hoped to make the presentation, but could not do so, consequently Levi D. Wines, treasurer of the musical society, and Charles A. Sink, secretary of the School of Music, went to Toledo Tuesday, June 14, and gave the watch to Mr. Stock, who was so surprised and pleased that he could hardly, at first, acknowledge the gift. F. M.

Manager W. L. Radcliff Returns from Trip in the South

WASHINGTON, D. C., June 20.—W. L. Radcliff has returned to Washington after a most successful trip through the South with the Pittsburgh Festival Orchestra, under the direction of Carl Bernthaler and such artists as Mme. Jeanne Jomelli, Alice Merritt-Cochran, Lillia Snelling, Franklin Lawson, Frank Croxton, Franz Hohler, Fritz Goerner and Joseph Vito. With this company Mr. Radcliff gave sixteen music festivals through the South Atlantic States, all of which were most successful—so successful that not only the cities visited but others have asked him to arrange festivals next Spring. Since Mr. Radcliff is a Southerner himself, this has been particularly gratifying to him, for it has been his aim to arouse in the South that appreciation of music which existed in plantation days but has been sleeping during the past two decades. W. H.

RUSSIAN BARITONE ON WESTERN PLAINS



Albert Janpolski Enjoying His Favorite Exercise in the Far West

Albert Janpolski, the Russian baritone, is an ardent lover of out-of-door sports, and spends much of his vacation time preparing physically for his strenuous musical work. Though he enjoys boating and swimming, and, indeed, all athletic exercise, his favorite recreation is riding horseback. Every day, no matter the weather, he spends two or three hours in the saddle.

Mr. Janpolski will spend the Summer in Maine, and will devote some time to the

preparation of novelties for his Winter's programs. Among these will be the two big arias for baritone from Moussorgsky's opera, "Boris Goudunow," which has been announced for performance next season at the Metropolitan. Mr. Janpolski will sing these arias at some important orchestral appearances which he has already booked for next year.

Emma Calvé's tour of Australia and New Zealand is proving satisfactory financially.

STOP CLOCK FOR NORDICA

Irvington Officials Didn't Want Her Suffrage Concert Interrupted

Lillian Nordica sang for the benefit of women suffragists at Irvington-on-Hudson, N. Y., June 16, and the town clock was stopped while she was doing it. Some days before the concert Mme. Nordica heard the old clock boom the hour.

"Mercy!" she exclaimed. "What would happen if that should strike while I was singing? I couldn't possibly sing with that going on."

So the polite town officials had the clock stopped for two hours while the concert was in progress under the auspices of the Hudson River Equal Franchise Association.

Mme. Nordica was expected to make an address at the meeting, but did not. She sang Cornelius's "Song of Solomon," Schumann's "Der Nussbaum" and "Waldgesprach," an air from "Madama Butterfly," Bizet's "Vieille Chanson," Debussy's "Mandoline," Elgar's "Pleading," Mrs. Beach's "Ah, Love! But a Day," the Wakefield Cadman "Indian Love Song" and Richard Strauss's "Ständchen," as well as two additional numbers in response to wild outbursts of applause. E. Romayn Simmons assisted at the piano and Christian Hansen, a young tenor, sang the "Preislied" from "Die Meistersinger," songs by Cornelius and Liebling, "O Paradise" from "L'Africaine" and "Vesti la Giubba" from "Pagliacci."

May Augment Pittsburgh Orchestra

PITTSBURGH, PA., June 20.—Instead of the Pittsburgh Symphony Orchestra having but fifty men, there is a possibility of the organization having sixty-five. If it is decided to have that many it will give Conductor Carl Bernthaler the same number that Director Emil Paur had. It has been announced that the price of admission to the coming season's concerts will be 50 cents to \$1.50. E. C. S.

LONELINESS BAD FOR MUSICIANS, HE SAYS

Clarence Adler Believes That Art Thrives Best in Good Company and Surroundings

Clarence Adler, the young American piano virtuoso, has ideas. That is why he has developed from a *wunderkind* in Cincinnati to a soloist who has made a deep impress in Germany as well as in his native land. He differs from many musicians in that he does not consider "music the only art," but is an advocate of broad culture and an intermingling with the followers of other arts.

As a young man, speaking from the vortex of the struggle, perhaps his views may give inspiration to others of his fellow-workers.

"Yes, indeed, one must drink in the atmosphere of all the arts and even the crafts in order to have vitality for the great work of an interpretative musician," said Mr. Adler, who is at present a guest at a New Jersey shore resorts, working on his concert repertoire for next season. "I have seen that the greatest interpretative artists are those who mingle with artists, literateurs, sculptors and men of all classes, and are not above a sociable word with the *beer Herr* who acts as temporary cupbearer to the gods. The old idea of a musician locking himself up in a garret with the muse and a cracked pianoforte sounds romantic on the stage, but it does not produce the best results. Beautiful surroundings and æsthetic stimulation help to produce conditions of mind which are of the greatest benefit to the artist in music.

"A friend of mine who writes, plays the violin, paints and earns money defines art as simply 'holding the beautiful above the heads of others so that they may see, learn and enjoy it.' That is the way with the ideal pianist—he is no mere technician with nimble fingers, nervous mechanical mind and no imagination. On the other hand, he is essentially a man who can raise the beautiful above the heads, and can make the beautiful exist through the imprint of his own exalted moods and passionate emotions on the technical material which the composer has given him.

"I do not believe that audiences in this country, any more than in music-mad Germany, should be given the 'honey-sweet' programs. They can appreciate the best, and because music is classical is no reason why it should be reserved for recitals at student and strictly professional gatherings. But the whole secret, as I have observed from careful study of the great interpreters, as well as personal experience, lies in investing every single bar and phrase with vibrant, characteristic personality. And there is where the impressions gained from a broad acquaintance with men and moods do their great work. A man who lives many lives can play in a way that will appeal to



LINA CAVALIERI

thousands of auditors better than can a man who has existed exclusively and selfishly in an introspective single life. The man who knows hundreds of men intimately—and such an acquaintance is possible to the musician more than to any other professional man—learns more of the poetry of humanity, more of its prose, and is the greatest artist. For to interpret perfectly one must know the language of the original—music—and the language into which the translation is to be made—the hearts and souls of an audience."

Boston Pianist to Spend Summer Abroad

BOSTON, June 27.—Charles Anthony, the Boston pianist, has been engaged to play with the Boston Symphony Orchestra at two concerts to be given for the National Education Association, July 5 and 6. He will play the Tchaikowsky Concerto in B Flat Minor, and probably a group of solos. Mr. Anthony will sail, July 9, for Europe, and will be the guest for five or six weeks of friends in London and Worcestershire, Eng., and will probably take a motor trip through Scotland. In his work as a member of the faculty of the New England Conservatory of Music, and also in his private teaching, Mr. Anthony has been most successful this season. He has been re-engaged at the conservatory for next season, and will have his private studio in Steinert Hall, where he will teach Mondays and Thursdays. D. L. L.

Mme. Peckham's Pupils' Recital

Mme. Delina G. Peckham and her pupils concluded a series of flower song recitals recently in Mme. Peckham's studios in the Metropolitan Opera House building. Mme. Peckham was assisted by Mrs. Antoinette Remer, pianist; Elsie Senti, pianist; Beatrice Kroll, cellist; Sylvian Francis, violinist; Pearl David, reader, and Blanche Gordon, accompanist.

a seat for each performance. Subscribers for ten performances will have to pay a shade higher for all seats except those in the gallery, while the single seat purchaser will pay \$5 and \$4 for seats on the main floor, according to location. Single performance seats in the first gallery will cost \$1.50 and in the second gallery \$1 flat.

Subscriptions for the entire season will close on September 15, but the subscription lists and discounts for the series of ten performances will be held open until October 30. There will be forty-eight private boxes, at \$50 a performance.

This week the local board will meet with Louis Sullivan, architect of the Auditorium, and decide upon changes to be made. They will mean a circle of boxes about the line of the main floor, cutting off 360 seats on the main floor and giving twelve additional boxes, leaving the total seating capacity in the neighborhood of 3,000. Even more important will be the entire reseating of the house, curving the straight rows of seats on the sides of the lower house and raising the floor so that there will be an absolutely clear view of the stage from seats formerly pocketed.

The Auditorium hydraulic stage is one of the finest in the world for practical purposes, and the leasing of a large warehouse will permit the storage of heavy scenery and effects secured from Hammerstein, which represent the outfit for forty operas. All of the Auditorium stock was painted in Vienna, and a number of the sets have never been used here. Artist Meixner, of the Hammerstein force, is here now, and will be busily engaged touching up the scenic set-pieces of the novel operas. All the sets for the standard operas of the Hammerstein list will remain in Philadelphia. C. E. N.

CAVALIERI BECOMES WIFE OF CHANLER

"Glad I'm Now American," Says Famous Singer After Paris Ceremony

PARIS, June 18.—Lina Cavalieri, the opera singer, became the wife to-day of Robert Winthrop Chanler, the ceremony being performed at the Mairie of the Eighth Arrondissement of Paris. The witnesses for the bride were the Italian painter, Pezzella, the distinguished basso of the Metropolitan Opera Company, Andres de Segura, and the bride's brother, Oreste Cavalieri. The bridegroom's witnesses were Messrs Robin and Loeb and the Marquis d'Albino, an old friend of the bride. These constituted the only participants in the ceremony, which came as somewhat of a surprise to the friends of the couple, who had not expected it to take place at so early a date. After the ceremony Mr. Chanler made the Mayor, who officiated, a gift of \$200, to be distributed among the poor of the Arrondissement. In congratulating the couple the Mayor expressed the hope that America would not thus "deprive us forever of a voice which we of the Old World can so little spare."

"I am an American now," said the singer afterwards, "and I am glad of it. I shall

not give up the stage, and hope to begin work again next season. For the present we shall remain in Paris, and soon we may make a trip to Japan."

According to their present plans, Mr. and Mrs. Chanler will journey to Japan via the Trans-Siberian Railroad, and the singer will give the Siberian exiles a chance to hear her en route. They will start in September, remaining until then in France. Mme. Chanler is to begin studying the rôles of *Zerlina*, *Juliet* and *Aida* immediately. She does not know where she will sing next year, but regards her contract with Oscar Hammerstein as binding.

Robert W. Chanler, who married the singer who is known as one of the most beautiful women in the world, is the grandson of the late John Jacob Astor and the former sheriff of Dutchess County, New York. He is a brother of former Lieutenant-Governor Lewis Stuyvesant Chanler, of New York. This is the second matrimonial venture of the bridegroom, who was divorced in 1907, as it is also of the bride, who married Prince Bariatski, of Russia, in 1899, and obtained a divorce something more than a year afterwards. Mr. Chanler is a painter who has had considerable success, as well as a millionaire and a former highly popular public official. Mme. Chanler, a Roman by birth and about thirty-three years of age, first came to New York in 1906, singing soprano rôles at the Metropolitan. In 1908 she joined Mr. Hammerstein's forces, singing in "Faust," "La Bohème," "Tosca," "Carmen," "Hérodiade" and other operas during her two seasons at the Manhattan. She became engaged to Mr. Chanler on April 16 last, when she cabled a "Yes" to a proposal received two months previous.

CHARLTON DEFENDS SUNDAY CONCERTS

[Continued from page 1]

'Nearer My God to Thee' may be less artistic in its performance than the Philharmonic Orchestra, but it would be directly moral in a sense in which the orchestra would not be."

Loudon Charlton, when shown the above statement, made the general reply that the Canon's points were not well taken. "I can prove," he said "that the influence of Beethoven's works is directly moral. It is well known that Beethoven was a profoundly devout worshipper of God, and of God in nature. In regard to the choir, the church choir situation is commercialized to the last degree."

Mr. Charlton's specific reply to the entire situation is contained in the following letter which he has sent to Canon Chase.

"I have yours of June 15, in reply to mine of the 14th, and note carefully its contents.

"Accepting your attitude toward the Philharmonic as commendatory in so far as our purposes are concerned, and condemnatory only in so far as the exchange of money at the box-office on Sunday is concerned, I will try to make clear to you our situation and our point of view on this subject.

"We are absolutely convinced, as are also many of the most experienced philanthropists to-day, that anything given the public for nothing is appreciated just about in proportion. Therefore, we are unalterably opposed to proceeding along such lines in our efforts to better the public taste and appreciation of the best in music.

"Although every concert the Philharmonic will give next season will cost \$2,850—regardless of the return from gross receipts—we have made our scale of season prices covering the five Brooklyn concerts so low that, if the entire house is sold out by subscription our total income will only be \$2,000 per concert. This positive deficit of \$850 per concert, plus local expenses in Brooklyn of approximately \$600 per concert, makes a total deficit of over \$7,000, which the guarantors of the Philharmonic are willing to stand for the furtherance of their purposes, which you commend, in Brooklyn.

"Your chief objections against our Sunday concerts being the exchange of money on Sunday, I can only suggest to you as a means of obviating this objection the following plan:

"You and your associates, and all other church organizations in Brooklyn believing that our efforts are in co-operation with yours, to lend your influence and organized efforts to the promoting of these concerts, so that the entire house shall be subscribed for at the low season ticket rates we have offered, thus leaving no tickets to be sold on the days of the concert, and thus making it possible to padlock the box-office and eliminate any exchange of money on those days.

"This arrangement is almost parallel with the status of pewholders in all churches,

who subscribe for their pews and pay for them on week days instead of on Sundays, but expect these pews to be reserved exclusively for their use. I would go even further and say that, under these conditions, I would permit these concerts to be given under the auspices of your Sunday Observance Association, which would permit you to justify yourselves in the eyes of that large proportion of the public, both church going and non-church going, that looks upon the Sunday question with greatest breadth of view. You would thus prove to this public your sincerity in not attacking anything worthy, ethical, spiritual or uplifting; but, by this differentiation, would commend your purposes to that very public and gain their greater sympathy and co-operation.

"By the working out of this arrangement you would gain your point in regard to eliminating money transactions on Sunday. The Philharmonic guarantors would pay some \$7,000 out of their pockets for the privilege of playing to full houses in Brooklyn—and your association would put itself on record as able to make a distinction between what is right to do on Sunday as against what is palpably wrong.

"The only condition that I would make to this proposition is that, in addition to our five subscription concerts, we have an option on three more subsequent Sundays in Brooklyn; and if it were proven that the series of five had accomplished its purpose, we would have to carry out, under the same general arrangement, the additional series of three.

"This proposition is made to you in all seriousness and good faith, and in an effort to meet you and your associates on your own ground."

The following interesting letter was written by T. De Quincy Tully, secretary of the Law Enforcement Society, to manager Charlton:

"I am much interested in what Canon Chase and you have to say to each other concerning Sunday concerts in Brooklyn, as reported in the papers.

"You see I represent law enforcement. If it was quite clear the law was with Canon Chase naturally I would be with him and insist on its enforcement. What the Canon says about 'exercises and shows' being forbidden on the first day of the week is so. But it is not clear that the Philharmonic concerts are 'exercises and shows' in the meaning of the statute.

"There are, however, a great many far more demoralizing and debasing things allowed on the first day of the week, which are unquestionably against the law, to which the society I represent turns its attention, such as the Rames law hotels, prize fights, professional ball games, vice and crime at Coney Island, the open and defiant Sunday saloon which we think do more harm to the morals and lowering the tone of the community than the grand concerts you advertise, innocent amusements, clean and healthy picture shows and the like. Let us root out the worst things, is our motto. Experience shows that the innocent amusements of good quality at Coney Island have done much to redeem the place from low tastes, vice and crime that disgraced it. We don't interfere with these."

DIPPEL'S PLAN FOR OPERA IN CHICAGO

[Continued from page 1]

The artists already engaged for the Chicago Grand Opera Company are: Sopranos, Nellie Melba, Johanna Gadski, Emma Kousnietzoff, Frances Alda, Jane Osborn-Hannah, Marguerita Sylva, Lillian Greenville, Caroline White, Alice Zepilli, Maria Roberto, Mabel Riegelmann, Mme. Scarfoli and Mme. Severina; mezzo-sopranos, Eleanore de Cisneros, Tina di Angelo and Mme. Giacomini; tenors, Charles Dalmorès, Amadeo Bassi, Nicola Zerola, John McCormack, Paul Warnery, Francesco Daddi, Dante Zucchi and Sig. Venturini; baritones, Maurice Renaud, Mario Sammarco, Hector Dufranne and Nicolo Fossetta; basses, Nazareno de Angelis, Berardo Berardi, Vittorio Arimondi, F. Gianoli-Galletti, Pompilio Malatesta and Michele Sampieri. It is expected that arrangements will be made with the Metropolitan for appearances of Geraldine Farrar, Enrico Caruso, Leo Slezak, Herman Jadower, Antonio Scotti and other artists. From the Boston Opera Company will appear: Lydia Lipkowska, Carmen Melis, Florencio Constantino and George Baklanoff.

The price of seats was one of the important matters that was studied with care, and the indication is that Chicago will have its grand opera at tariffs considerably less than New York and Philadelphia. The subscription sales will be opened at the Auditorium on July 1. Those who subscribe for the entire fifty performances can get their grand opera for from 75 cents to \$4

BRILLIANT CLIMAX TO PARIS SEASON

Metropolitan Company's Charity Concert an Event Long to Be Remembered

PARIS, June 19.—One of the most brilliant, if not the most brilliant, of the events in the Metropolitan Opera Company's memorable season in Paris was to-night's charity concert at the Grand Opera for the benefit of the families of those who lost their lives in the sinking of the submarine *Pluviose*, and for other charities. Leaders in French and American society, with many representatives of officialdom and the nobility, occupied boxes and stalls for which they paid fabulous prices.

Gatti-Casazza, the general manager of the company, is highly elated at its success here and said so in a speech at the concert.

"This," he declared, "is the climax of what every one in Paris tells me has been the most brilliant operatic season in the history of the present generation. My purpose in organizing this gala event in the name of the Metropolitan board of directors was to have our company do something. Praise cannot be too high for the distinction lent the season by Toscanini's brilliant work."

The receipts for to-night's performance amounted to more than \$38,000, and broke all French records. President Fallières bought a box for \$400, but did not attend, being represented by the Minister of Marine. Oscar Hammerstein and Edmond Rostand, the dramatist, were in the audience.

The program included the prologue from "Pagliacci," sung by Amato; the second act of "Tristan und Isolde," with Olive Fremstad, Louise Homer and Carl Burian; the third act of "La Bohème," with Geraldine Farrar, Bella Alten, Scotti and Caruso; the last act of "Falstaff," with Alda and Slézak, and the final trio from "Faust," with Farrar, Caruso and De Segura. All the artists were ardently applauded and the affair was as emphatic a success artistically as financially. Amato, Segura and Louise Homer, besides Caruso and Slézak, were especially singled out in the audience's raptures. "Tristan" was sung in German and it is a noteworthy fact that this was the first time since 1871 that German was used in the Paris Opera House.

At the last moment a number of Russian dances which had been put on the program were excluded and this caused some feeling. It was explained that the action was necessary in order to keep the entertainment within reasonable time limits.

A high bronze relief, by Chaplin, representing the muse of music was presented to Toscanini to-day by the members of the orchestra.

The success of Puccini's "Manon Lescaut" has resulted in the addition of two extra performances of that opera at the Châtelet, June 23 and 25.

NEARLY 200 GRADUATE FROM CHICAGO SCHOOL

American Conservatory of Music Holds Commencement Exercises—A Program by Students

CHICAGO, June 20.—The American Conservatory of Music held its twenty-fourth annual commencement concert and exercises last Thursday evening, at Orchestral Hall, attracting a large and representative audience that completely filled the great structure, one that was marked for its appreciation and enthusiasm. The stage was decorated, and an orchestra of forty-eight pieces appeared, under the able direction of Adolf Weidig, the well-known composer and a member of the American Conservatory faculty.

The program was kept down to reasonable length, having only seven numbers, and the participants all being surprisingly good.

The program opened with Rubinstein's Concerto in D Minor, in which Rose Kitchen appeared as the pianist, giving an original and brilliant reading. She was followed by Amy Ellerman, who sang an aria from Saint-Saëns's "Samson and Delilah" with a richness and sonority of voice that made it decidedly effective. Nellie Bentley, violinist, played Wienawski's Concerto in D Minor (first and second movements), while Minnie Cedargreen gave the second and third movements from Bruch's Concerto for violin, in G minor. These two performers showed dexterity, with not a little tonal charm, that made their work

most interesting. Clyde W. Stephens played Liszt's Hungarian Fantasia with brilliancy and distinction, making it a striking performance. All in all, the program was exceedingly satisfactory, and reflected great credit upon both the students and their perceptors.

President John J. Hattstaedt and his fac-

ulty had the satisfaction of welcoming and bidding Godspeed to a graduating class numbering nearly 200 individuals. After the regular program had been completed Rev. Joseph A. Vance delivered an address to the graduates, and President John J. Hattstaedt awarded diplomas, certificates, gold and silver medals.

MANAGER JOHNSTON AT HOME OF NAT GOODWIN



R. E. JOHNSTON, the New York concert manager, under whose direction appeared many of the most celebrated artists on the musical stage, is shown in the accompanying picture in distinguished California company. The picture was taken at the beautiful villa of Nat C. Goodwin, the actor, fifteen miles from Los Angeles. In

the party reading from left to right are: Mrs. Richard Ferris, Richard Ferris, the man who promoted and managed the great aviation meet last January in Los Angeles; Mr. Goodwin, Maud Allan, Mrs. Johnston and Mr. Buddick, secretary to Mr. Goodwin for the last fifteen years. The dog is Nat Goodwin's celebrated pup, that has appeared in many plays with him.

Rita Fornia Off for Europe

Rita Fornia, prima donna soprano of the Metropolitan and Boston Opera companies, sailed for Europe on the *Kronprinzessin Cecile* June 21. Miss Fornia will remain abroad until the end of August, when she will return to fill some concert engagement on the Pacific Coast in September. Miss Fornia's concert appearances will be under the exclusive management of R. E. Johnston next season. She will have twenty operatic performances at the Metropolitan Opera House and twenty performances at the Boston Opera House.

R. Mills Silby Returns to London

WASHINGTON, D. C., June 20.—R. Mills Silby, director of the sanctuary choir of St. Patrick's Church, sailed this week for England to visit his home in London. He will return to Washington in August to resume his choir duties, and it is possible he will bring with him his mother for a visit to this country. Although Mr. Silby has been here but a year, he has accomplished much in that time. Before coming to this country Mr. Silby was identified with the choir of the Cathedral of London. W. H.

New "Salomé" in Paris

PARIS, June 10.—Paris has a new *Salomé*. She is Mme. Sahary-Djeli, who is appearing at the Casino de Paris in a one-act piece called "Salomé," by Léon Xanroff, the music by Léon Pouget, and who has attracted much attention by her charm and vividness of imaginative suggestion in her dancing.

Augusta Doria to Sing in Florence

FLORENCE, June 18.—Augusta Doria, formerly of Hammerstein's Manhattan Opera Company, has been engaged to sing *Carmen* here next Fall.

SPIRIT OF YOUTH IN LOS ANGELES CHORUS

Orpheus Club Gives a Sprightly Presentation of a Miscellaneous Program

LOS ANGELES, CAL., June 14.—

"Welcome, yea, thrice welcome!
We greet you, every one.
May peace, love, health and wealth be yours,
Till life is done. Selah."

With this greeting the Orpheus Club of Los Angeles opened its third concert for this, its fifth season, at the Auditorium to-night.

This immense audience room was filled to the brim with as good an audience as Los Angeles can turn out. Each subscriber to the series of concerts given by this club has a number of tickets for his friends—and the said friends do not neglect to use them.

Under President L. J. Selby, this club made rapid progress for several years, and now under the presidency of A. G. Bartlett it is coming into the first rank of local musical organizations. Mr. Bartlett has retired to suburban splendor on his income from pianos, organs and real estate, but lends his aid to this excellent chorus in a business way, and even lends his daughter to it, for Bessie Bartlett was one of the solo attractions on this occasion.

Joseph P. Dupuy is the enterprising individual, however, to whom this organization owes its life. He made the club. And in turn the club is making him—reputation.

He secures excellent results from the fresh young voices—for there are no gray hairs in this body of singers—all young and enthusiastic. Once there was a chorus in this town which might have been called "The Retired Singers' Society," but not this one.

One thing that these young men do is to present their programs from memory. Consequently, every eye is on the director. His every wish is interpreted. Another thing, they stir up a large supporting list, hence the audiences mentioned above. Third, they give these programs with rare life and finish.

At this time the Orpheus Club sang the following numbers: "Hunting Song," Pommer; "Carnival Song," St. Saens; "De Coppah Moon," Shelley; "Lienancarp," Von Moellendorff; "Bells of Shandon," Nevin; "The Shores of Sighing," Chaffin.

A quartet composed of Messrs Tallman, Stinton, Hatch and Campbell gave variety by singing two selections; but the main attraction was a novelty in the form of a musical setting of Owen Meredith's "Aux Italiens," arranged by Miss Bartlett, and the poem read by her.

This reading had the musical backing of the chorus, Bertha W. Vaughn, soprano; LeRoy Jepson, tenor, and A. R. Carpenter, baritone.

Following the suggestion of the poem, "Il Trovatore" was drawn on for the music and the "Miserere" scene was given in subdued vocalization and most effectively. Mr. Jepson's work (though not presenting his voice at his best, as he was behind the scenes), showed his continual improvement, and which, like the little boy's candy, continually spells "More."

Mrs. Vaughn has a beautiful voice, somewhat out of repair on the upper tones, but otherwise well handled. Mr. Dupuy obtained delightful nuances from the choral body. At the organ was Mrs. Ada Chick, and piano, Mr. Garraway.

Miss Bartlett reads in a straightforward manner, gracefully, with no "overdone" effects. In so large a house, one would not have objected to a larger tone, but she had a large musical backing to contend with.

As a whole the arrangement is a most pleasing one and one that might well be used by societies having the necessary material to present it.

Mrs. Vaughn also was heard in an aria from Massenet's "Le Cid" (Pleurez, pleurez mes yeux). Altogether the concert was one of the best local musical affairs of the season. After two weeks of musical inactivity, it was all the more enjoyable.

W. F. G.

Mrs. Sammis-MacDermid in Chicago Again

CHICAGO, June 20.—Sybil Sammis-MacDermid, Chicago's noted dramatic soprano, returned last week from an Eastern trip that was brief but brilliantly successful. She gave several recitals that were exceedingly successful.

C. E. N.

CLOSING EXERCISES OF SHERWOOD MUSIC SCHOOL

Members of Graduating Class Present Commencement Program, with Noted Pianists' Assistance.

CHICAGO, June 20.—The Sherwood Music School held its thirteenth annual concert and commencement Friday evening, in the Fine Arts Theater. An interesting program was presented in meritorious fashion, as follows:

Concerto, first movement (Pierné), R. Inez Blake; Concerto C Minor, first movement (Bethoven), Etta Irene Brown; Concerto A Minor, last movement (Grieg), Amy Hess; Gavotte (Bach) and Melodie (Rachmaninoff), Edna Blackburn Kraber; Grande Polonaise, op. 53 (Chopin), Anna May Risley; Adagio, for two pianos (Mozart-Grieg), Mabel M. Ferris; Concerto F Sharp Minor, first movement (Hiller), Jeannette C. Wynne; Concerto C Minor, second and third movements (Mendelssohn), Leonora Tompkins; Concerto, op. 31, first movement (Godard), Bessie Stone Williams; Concerto D Minor, first movement (Rubinstein), Edith Parker; Concerto B Flat Minor, first movement (Tchaikowski), Grace Desmond. (Orchestral parts, arranged for second pianoforte, played by Mr. Sherwood.)

The graduating class were as follows: Etta Irene Brown, Sadie Christian, Grace Desmond, Amy Hess, Edna Blackburn Kraber, Edith Parker, Anna May Risley, Capitola Stone, Leonora Tompkins, Bessie Stone Williams, Jeannette C. Wynne, Grace Yunker; and the teachers' certificate class: R. Inez Blake, Julia Gertrude Davis, Nellie C. Farr, Marie Louise Faxon, Mabel M. Ferris, Letha Leverett. C. E. N.

In the graduating recital for the Allen-Freeman Studios of Music, Scranton, Pa., June 10, Emily Mayer Hackett, violinist, was assisted by Ruth Wolfe, pianist; Ethel Smith, soprano, and the Studio Orchestra.

Mr. and Mrs. Reed Miller

Score Triumphs in Transcontinental Tour as
Soloists with

New York Symphony Orchestra

WALTER DAMROSCH, Conductor

THESE STERLING ARTISTS now Announce a Season
of Joint Recitals (also available for oratorio)
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The superlative success of Mr. and Mrs. Miller (Nevada Van der Veer), on this orchestral tour, just finished, was demonstrated in the unanimous recognition accorded to them by the public and the press, from far South to extreme Northwest.

**Some Newspaper Opinions that
Tell the Story:**



REED MILLER



NEVADA VAN DER VEER

Dallas, Tex., News, April 21, 1910.

Madame Nevada Van der Veer, contralto, appeared on the afternoon program. Endowed with a fine physique and temperament, her singing was wholesome and strong, indicating thorough mastery of technique.

Chattanooga Daily Times, April 19, 1910.

Madame Van der Veer sang charmingly the air from "Sappho," responding to a recall with Hildach's "It Is Spring." Her voice is a pure, rich contralto, exquisitely modulated, and she sings with feeling and insight.

Savannah Morning News, April 7, 1910.

Signor Zerola and Mme. Van der Veer were the soloists at night. Mme. Van der Veer sang the air from Gounod's "Sappho" in a manner that placed her in a high place in the estimation of her hearers. The work of the true artist was displayed in her interpretation, and after repeated bows and smiles she also gave an encore number. That she was accompanied on the piano by Mr. Damrosch himself made another pleasing variation from the program.

Savannah Press, April 7, 1910.

Mme. Van der Veer was also heard for the first time at the evening concert in an air from "Sappho." This aria was well suited to Mme. Van der Veer's beautiful mezzo-soprano voice, and her stage appearance added much charm to her singing. The duet from "Il Trovatore" (Verdi) by Mme. Van der Veer and Signor Zerola was one of the most interesting features on the program.

Los Angeles, Cal., Herald, May 3, 1910.

Mme. Van der Veer in the "Sappho" aria displayed the magnificent range of her contralto voice, a brilliant technique and conspicuous dramatic ability.

Vancouver, B. C., Daily Province, May 23, 1910.

The contralto soloist was Mme. Van der Veer, who is gifted with a luscious voice, a striking stage presence and much interpretative ability. She sang the aria from Meyerbeer's "Le Prophète," "Ah, mon Fils," which is rather empty and vapid, with authority and conviction.

Victoria, B. C., Daily Times, May 25, 1910.

Mme. Van der Veer's "O Rest in the Lord," from Mendelssohn's "Elijah," was rendered with faultless phrasing and fluency of expression; the richness of Mme. Van der Veer's mezzo-soprano voice being given full play against the subdued eloquence of the orchestration. An appreciative demand on the part of the delighted auditors evoked an equally pleasing "Spring Song."

Houston, Tex., Post, April 25, 1910.

Reed Miller, tenor, scored a tremendous success at the afternoon concert. His singing of the familiar "Pagliacci" aria was not lacking in the tragic note, while the famous Prize song from "The Meistersinger" was beautiful in the resonant sustained tone quality and pure legato. He was forced to respond to an encore after each number; indeed a double encore was vehemently demanded, but was denied by the conductor.

San Francisco Call, May 16, 1910.

Reed Miller, the tenor, has waited until the last concert to show us his full worth. The tremendously difficult music given him to sing he accomplished with ease of familiarity. His voice rode easily over the Tchaikowsky orchestra, and took upward flights on strong, sure wings. He sang Triquet's French couplet song in the second act superbly. If he has not already done so he should put it in his concert repertoire.

Washington Post, April 4, 1910.

Reed Miller, the tenor, bore off the honors of the evening with ease. His voice is full, resonant and expressive, with a wide range, and a most pleasant quality, especially in the upper register. The gem of the evening was his solo in French as Triquet. In the death song Mr. Miller was equally effective, there being a wealth of color and feeling in his interpretation.

Seattle Daily Times, May 20, 1910.

Mr. Miller's singing of the great Prize song from "Der Meistersinger" brought forth a really spontaneous tribute of appreciation from the big house, and it was well earned.

Birmingham Age-Herald, April 19, 1910.

Mr. Miller was in excellent lyric form, and his brace of songs were given with delightful feeling and superb taste. He has acquired a matchless poetic style and is a master of climax. As heretofore said in these columns, he has grown in breadth, in power and in all sorts of musical broadness. He is one of the nation's very best concert tenors.

Dallas, Tex., News, April 21, 1910.

In the afternoon Reed Miller, tenor, sang the Prize song from the "Meistersinger" with fine effect. He easily over-topped the carping criticisms of those who count the attempting of the Prize song as presumptuous daring.

Spartanburg, S. C., Herald, April 14, 1910.

The audience was well pleased with all of the artists, but their favorite, Reed Miller, pleased most of all. In rendering the couplet by the old French dancing master, Monsieur Triquet, Mr. Miller surpassed his best efforts of the past, and at the close was accorded such an ovation that it seemed for a time that the audience would not permit the progress of the opera until the tenor repeated the couplet.



Dear MUSICAL AMERICA:

I have been rewarded in my search for the ideal critic. That is to say, I have at least found the state he lives in, although I have not yet tracked him down to his town. The Washington Democrat prints his words under the title of "Iowa Musical Criticism." They are good people out that way, and it does not surprise me to find so fine a specimen of the critic's art from that region. My only fear is, that when you read this criticism, you will think I am joking, and it is to prevent any such unfortunate occurrence as that, that I enter thus seriously into the matter.

I like to see a critic who is himself, who is not trying to squirm into some particular style of his choice because he has admired that style in the *Spectator* or *Pepys' Diary*. I like a critic who is fearless and honest, who comes right out strong and says exactly what he thinks, regardless of what anybody may say or care, and who isn't afraid that people will think him foolish. I like a critic who is modest, who makes no great pretensions, but who, in simple language, sets forth unassumingly just what he means. And I like, too, a critic who is original, who gives you something that you do not get from anybody else.

Well, after this preamble, I will give you this piece of ideal criticism from Iowa. It must remain the work of a mute and inglorious Milton, unless he comes forth and declares himself.

He played "Nearer My God to Thee" and gave the four parts. It was certainly sublime. We do not usually rant over fiddling, but Smesler is there with the goods. He is also a whistler of note and whistles better than the average whistler who makes it his or her exclusive business. He doesn't look very pretty when he sticks his fingers into his mouth to whistle, but he gets the notes. The crowd could hardly get enough of him. And Miss Bertha Snider, say, the last two pieces, "Marche Mignone" and "Rondo C Minor," were as sweet as anything we ever heard. We have heard several good piano players, but she was as pleasing as any. And it was splendid to see her come on and get off the stage, she is so graceful and self-possessed, and yet wholly modest and sweet. Ordinarily we do not like piano solos, but we started the encore to bring her back the last time, and we are proud of it. Miss Bertha Snider is all hunkidori.

I do not doubt but that there are those who would consign this bit to the oblivion of provincial criticism. To me, there is a lot in it. It does me good to have a man come out and express himself in so whole-souled a way, obviously believing all the time that he is no great shakes, and not caring a hoot whether any one thinks differently from himself.

I would like to meet the chap who wrote this fragment and sit, as at the feet of the Gamaliel, learning from him the true art and the true spirit of criticism.

I have seen with great regret the report of the death of Frank P. Sauerwen, the painter of Arizona and California sub-

jects. This is not music exactly, and yet it is. Sauerwen's very presence was music. He was a man who, like Robert Louis Stevenson, knew for years that he was doomed, but who worked on in the pursuit of truth and beauty, with a gentle and smiling spirit which won every one with whom he came in contact. Particularly did he endear himself to the Indians of the Arizona plains. They took him into the secret places of their dwellings, as well as of their hearts, and it is doubtful if any man, even Frank Hamilton Cushing, who became chief counselor of the Zuni tribe, ever came into a more genuinely sympathetic relation with the silent and secretive Pueblo dwellers.

He approached the Indians with no theories, with no intent to teach them something he thought they ought to know. He went to them with a simple heart, to learn all that they had to give, and they gave him much.

Among the painters who portrayed scenes of the West, Sauerwen was a kind of Debussy. He did not try to give the awful vastnesses of the deserts and the canyons. Just as Debussy would single out the effect of "Bells heard through leaves," so Sauerwen would paint Indian blanket tones against desert sand tones, or he would give a touch of green piñon against the hazy, rosy tints of a far distant canyon wall.

Under his sensitive brush a little group of Indian children playing on the desert sands form a self-sufficient harmony which, like a nocturne of Whistler, or a tone pastel of Debussy, lingers in the memory as something beautiful and complete. He touched a deeper note sometimes—some one of the many moments of tragedy or pathos in the life of the arid lands,—a rattlesnake winding its way through a sun-dried skull, or an Indian upon an exhausted horse, fighting his last fight against the blizzard. He put, too, a touch of great reverence into those works where he showed the Indian appealing to his gods.

Little recognition came to Sauerwen, except among his associates. Struggling against sickening poverty and deadly illness, he was content merely to paint, and in this cheerful devotion to truth and beauty as he saw it, lay the music of his life.

Philadelphia is waking up. It learns from a recent article in the *Record* of that city, what is technic's place in musical study, and the fact that digital dexterity should be distinguished from technical understanding.

The writer begins his article with these poignant statements. "Music has always played, and always will play, a large and important part in civilization. There can be no life without music, indeed, under all states and conditions of life, music arises, etc."

Farther down, the writer says, "There is no subject about which men write more and say less." One might make deductions of a damaging nature from the juxtaposition of these statements. However, before the writer finishes his Philadelphiaesque article, he gets down to brass tacks and says some things which come in the category of the good as well as the true. I won't tell them to you, because you know all about them. But they are news in Philadelphia.

We should always remember to clothe unpleasant truth with the seven Salomé veils of polite language. Mr. W. J. Henderson gives us a fine example of the way to do this in a recent copy of the *New York Sun*, in which he tells of the "Mikado" revival. He enters upon a consideration of the chorus with these words: "The chorus was excellent. Operetta choruses in these days consist chiefly of girls who can bear liberal exposition, but who have small ability in the field of song."

I have been taken to task for the remarks which I made last week concerning the self-inflicted death of Alexander

Schüssel, the musician whom the papers said had given up in despair at the impossibility of getting the sonata, which he was said to be working upon, to suit him.

My correspondent, who knew something of the facts concerning the musician's life, says that "his composition was copying music to earn a mere pittance, when he could not get an engagement with his viola." This puts the matter in quite a different light, in fact, rationalizes it in a way which could not possibly have appeared as given out in the accounts in the newspapers. A comment upon a fact, and a comment upon a newspaper account of that fact, are two different things.

If Mr. Schüssel's death was merely due to a struggle too great and too prolonged, the circumstance may be easily understood. I cannot admit, however, that in view of the information which I had last week, there was anything to be criticised in my view, or my way of expressing it. But if Mr. Schüssel was simply an earnest musician trying to make his way, and not a man mistaken in thinking himself a great composer, it is much to his credit, and his death is truly pathetic.

My correspondent tells me that deaths by suicide among musicians have increased at an alarming rate. He attributes this to the lack of business, and the competition and worry in eking out a miserable existence. I do not know what it is that should make the conditions for a musician worse at the present time than in the past. I should think, in fact, they would be better. I hope that my correspondent will get further data upon this matter, and print an article on the subject.

If there is something so wrong with the musical situation that it can lead to an alarming increase in suicides, the matter certainly ought to be looked into.

The only thing I greatly object to in the letter from my correspondent is that he addresses me as "Your Satanic Majesty." The gentleman should know that there is a difference between us pseudo-mythological rulers of the under-world. Satan, Mephisto, Lucifer, the Devil, all of us, spring from the same source, but we are, you must understand, different aspects of that source. Humanity has created a number of us, each having his own peculiar character, and his own particular realm for the exercise of his sway. Thus has man made us, and thus we are.

Satan is, above all, the fallen angel, the one who nurses his enmity to the world of light from which he was thrust down. He is bitter, brooding, resentful. Lucifer is Lucifer, the light-bringer; but as you know, it was a case of "the light that failed." As for the devil, of course he is only a joke, a droll fellow with a tail, who plays ball with Luther with an ink bottle, and makes mischief generally.

Mephisto, you will remember, is the "spirit who denies." He it is who challenges human endeavor, who sets the limits upon human accomplishment, who laughs at the failure of those who would catch the sun and moon in their net, who sees the real motive under the avowed purpose, who mistrusts, and also, let me assure you, who appreciates. Mephisto knows so well the usual rating of the human heart that when he sees one that is true and sincere he is the first to know it. At such he doesn't launch cynicism or derision.

Mephisto, you must realize well, does not strive as does Satan to pull down the worlds of light. He revels in poking fun at hypocrites and fools, but even more in appreciating excellence. In every man who recognizes the pettiness and foibles of humankind, and who sees through the masks of hypocrisy and deceit, Mephisto finds a brother; and thus also in the man who knows what is good, and knows that he knows.

In connection with all of this, it interests and delights me to hear of Rosenthal having said recently that "the Mephistophelian spirit is the highest thing in art." I have always had a high opinion of Rosenthal, but now I have a still higher one. He is quite right. Your ordinary lyrist, whether he be painter, poet, or musician, is good for nothing better than billing and cooing, or tuning a string to his lady's praise. His Pegasus is a sentiment, a whim, that starts with him in fine fettle and lands him up in the air (if you will pardon the hibernianism), with no way to get down but to drop.

Such a fellow never gets anywhere. Take it in music for instance. He will end up with having written a few songs which he will be known for, even if not paid for; and lots of good may it do him. Neither does your heavyweight enthusiast do much better. His sincerity is admirable, but his critical faculty is below par. It doesn't make any difference which direction he gets headed in; if he gets started, his blind enthusiasm keeps him a-going, and his Pegasus lands him in Zululand or Far Cathay, or some other equally foolish place. His symphonies will look big and sound big, they will be said to have profound imaginative moments, but people will be slow to say that they are good symphonies. Far is such a man from the Mephistophelian spirit, the highest thing in art.

The man that you want is not he who is carried away by enthusiasm over either his art or his ideas. Art is not a thing away, it is a thing here. The man who arrives is he who has ideas, who has moods, and who has enthusiasm, but who, above all, has the Mephistophelian capacity for recognizing and laughing at even his own foolishness. He is the true artist, the true critic of himself. However far into the blue he spurs his Pegasus, he keeps his eye on his bearings, and he drives his steed to a place that is worth going to. Such are the men who finish things, and finish them well. Your Beethovens and Wagners in music, your Leonardos and Whistlers in painting, your Dantes and Shakespeares in literature. Such men can imitate anybody if they choose, either in joke, or to serve an artistic end. They can paint you cherubs and devils, but they know what they are doing. Over all that they do arches the Mephistophelian consciousness, which arranges, criticises, adds to, or lops off, until the whole scheme is just right. But they do it all with a keen sense of appreciation of the different ideas which they represent, with a keen touch of satire where that is called for, or of pathos, or grandeur. The whole vision is theirs.

Rosenthal is right; the Mephistophelian spirit is the highest thing in art.

Gossip Department.
Sheriff Bob Chandler and Lina Cavalieri are safely married. We can breathe again.

Signor Botti, the real husband of Caruso's wife, is suing for a divorce. "Hoping that you are the same."

Your MEPHISTO.

MISS PYLE IN NEW YORK

Noted American Pianist Back From Berlin to Spend Vacation in Texas

Wynni Pyle, the Texas pianist, whose triumphs as a concert artist in Europe this past season have been recorded from time to time in *MUSICAL AMERICA*, arrived in New York on June 17, aboard the *Koenig Albert*. She remained at the Imperial Hotel until the middle of this week, when she left for Texas, to spend the Summer with her parents.

Miss Pyle will return to Berlin in September, to continue her concert work. Among other engagements, she will again appear with the Berlin Philharmonic Orchestra, and will give recitals throughout Germany, Austria, Scandinavia and England. According to the judgment of the German music critics, Miss Pyle is a pianist of whom America has every reason to feel proud. Rarely have these critics given such complimentary notices to the work of an American artist.

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PITTSBURG MUSICAL SOCIETY'S ELECTION

J. P. McCollum Again Chosen to Direct Mozart Club—Some Artists for Next Season

PITTSBURG, June 20.—The members of the Mozart Club last Tuesday night held their annual meeting and election, J. P. McCollum, who for more than a quarter of a century has directed its musical affairs, being unanimously re-elected to that position. The club is in splendid condition, and some good things are being planned for the coming season.

The following officers were elected: E. Curtis Clark, president; T. J. Fitzpatrick, vice-president; W. R. Berger, secretary and treasurer; John Prichard, pianist. The executive committee is composed as follows: A. H. Brockett, George N. Chalfant, Dr. D. A. Dillinger, Omar S. Decker, Jacob B. Hench, T. Clifton Jenkins, W. C. McCausland, Gibson D. Parker, John H. Nicholson, Henry J. Menges, Robert M. Repp, John S. Scobey and Louis E. Vierheller. The Mozart Club is one of the oldest musical organizations of mixed voices in Pittsburgh, and its long reign has been extremely successful. The club will give the usual concerts next season, and it is also expected will engage a number of soloists of standing to take the solo parts, as has been its custom in years gone by.

Announcement is already made that a number of great artists will visit Pittsburgh during the coming musical season. These will include Gracia Ricardo, American soprano, who has yet to make her American debut; Boris Hambourg, 'cellist; Reinhold von Warlich, Russian bass cantante; Mme. de Pasquali, who succeeds Sembrich in the Metropolitan Opera Co.; Adolphe Borchard, the French pianist, and F. Busoni. Other distinguished American and European artists will also be brought here.

James Stephen Martin gave a cycle concert last Monday night at the Rittenhouse, the program being made up of cycles for the most part new to Pittsburghers. Among those who contributed to the program were Marie Stapleton-Murray, Mrs. George H. Clark, Paul K. Harper, Mrs. George Paul Moore.

The students of the Pratt Institute of Music and Art held their annual commencement exercises Tuesday night, at Carnegie Lyceum Hall, Hilda Luther, Blanche Henry and Marie Liebelt receiving diplomas. Myrtle Hood and Mollie Fisher received teachers' certificates, the faculty awarding the C. C. Mellor medal of honor to Herbert R. Finkledor. A large number of students took part in the program, which was of unusual merit.

City Organist Charles Heinroth will give his last organ recital of the season Sunday afternoon, and will then depart for Canada, where he and Mrs. Heinroth will spend the Summer vacation.

S. Mongino, a local pianist and teacher, is to be accorded a signal honor at Barcelona, Spain, where he will shortly visit. He will play his own sonata before the Catalonian Orpheum Society, of that city. He leaves Pittsburgh to-morrow for Europe, to spend the Summer. E. C. S.

HARVARD BOY A CONDUCTOR

Chalmers Clifton to Direct Music at MacDowell Memorial Pageant

CINCINNATI, June 20.—Chalmers Clifton, 1908 graduate from the Cincinnati Conservatory of Music, who has been achieving a widespread reputation as a young conductor of exceptional gifts, through his activities in this capacity in the Harvard Orchestra, has been appointed musical director and conductor of the MacDowell Memorial Pageant to be given at Peterborough, N. H. Professor C. P. Baker, of

Harvard, is writing the Pageant, which will consist of twenty tableaux with alternate dialogue. The history of the early New England settlers is to be symbolically represented and each of the tableaux is to be accompanied by an orchestral arrangement of one of MacDowell's compositions.

The proceeds of this three-day Pageant are to be used towards establishing on a larger scale the Summer studios at Peterborough for artists, authors, dramatists, critics and actors. Mr. Clifton spent five years in study at the Cincinnati Conservatory of Music before going to Harvard, where he is now in his sophomore year. F. E. E.

NEW YORK COLLEGE OF MUSIC

Interesting Program Given at Commencement Exercises

Commencement exercises of the New York College of Music, of which Carl Hein and Gustav Fraemcke are directors, were held at Mendelssohn Hall on the evening of June 16.

A large audience was present, which applauded vigorously the admirable work of each of the participants. Among those who scored notable successes were Hannah Friedman, pianist, who played with much brilliancy and skill a movement from Mendelssohn's G Minor Concerto; Joseph Nannas, violinist, who distinguished himself in the Bruch Concerto; Dorothy Beaumont, soprano, who gave the waltz song from "Romeo and Juliet"; Alexander Wood, violinist, who played a movement from the Mendelssohn Concerto, and Louis Tushnett, 'cellist, who gave Boellmann's "Variations Symphoniques." The full program follows:

Trio B Major op. II, for piano, violin and 'cello Beethoven, Theresa J. Shier, Milly Maschmedt and Bernhard Diamant; Concerto G Minor, for piano, Mendelssohn, Hannah Friedman; Concerto for violin, Bruch, Joseph Nannas; Waltz Song from "Romeo and Juliet," Gounod, Dorothy E. Beaumont; Concerto E Minor, 1st mov. for piano, Chopin, Herman Magaliff; Variations Symphoniques op. 23, for violoncello, L. Boellmann, Louis Tushnett; Cavatina for Mezzo Soprano from "Semiramide," Rossini, Adele Durrant; Blue Danube, for piano (Strauss), Schulz-Evler, Lillian J. Wadsworth; Concerto E Minor, 1st mov. for violin, Mendelssohn, Alexander Wood; Awarding of Certificates and Testimonials, Mehul-Spicer; "Praise the Lord with Songs of Rejoicing," Ladies' Chorus.

WITH COLUMBUS MUSICIANS

Final Plans Made for Ohio State Teachers' Convention Next Week

COLUMBUS, O., June 20.—Mrs. Edith Sage McDonald, soprano, and Mrs. Maud Wentz McDonald, contralto, are filling a Chautauqua engagement this week at Yellow Springs, Ohio. The McDonalds are among the most popular singers in Columbus and their engagements are many.

Millicent Brennan, one of the popular singers of Columbus, has gone to her home in Ottawa, Canada, for the Summer months.

Henriette Weber, of the faculty of the Chicago Music College, will spend several months in Columbus this Summer. Miss Weber is a pianist of note and the author of a textbook on harmony which has attained considerable vogue. She will open a studio here for the Summer, and will receive pupils in piano and harmony.

The final arrangements have been made for the meeting of the Ohio Music Teachers' Association here next week. From all indications there will be a large attendance from all over the State. The program justifies it, as it is one of the most interesting ever presented in the history of the association. More than twenty songs have been entered in the song competition. O. S.

Mme. De Pasquali Pleased with Florida's New Opera

Before her recent departure for Europe, Mme. de Pasquali, the coloratura soprano of the Metropolitan, took occasion to express her delight over the new opera by Pietro Florida, in which she is to appear next Fall in Cincinnati. She heard a large portion of the score upon her recent visit to that city, and since then the entire work has been sent to her that she may study her rôle during her vacation.

SUMMER-TIME MUSIC FOR CINCINNATIANS

Light Opera and Park Concerts Principal Diversions Now—Orchestra Tour Being Booked

CINCINNATI, O., June 20.—With the ending of the Spring term at the various Cincinnati music schools all important musical programs for the season will have been given, but already the summer resorts are drawing large crowds, and with Comic Opera at Chester Park, regular weekly concerts at Burnet Woods and Eden Park, and various bands appearing at the Zoological Garden, those who enjoy the lighter music will have abundant opportunity to hear it.

The Conservatory of Music affairs of the past week included a recital by Miss Dodson, pupil of Theodor Bohlmann, and another program by Mr. Bohlmann's pupils, which presented John Thomas, Winifred Burston, Walter Chapman, Jennie Vardeman, Lorena Creamer, Ruby Harper, and Jemmie Vardeman.

Hugo Sederberg's class gave a program on the evening of June 16 which showed careful preparation. Another interesting recital was given by Henrietta Wiehl, pupil of Signor Pier Adolfo Tirindelli, and Alma Crowden, pianist, pupil of Theodor Bohlmann.

On June 21 the Walnut Hills School of Music, under the direction of Philip Werthner, closed its term with a pupils' recital. This is one of the well-known Cincinnati schools, and Mr. Werthner is prominently identified with musical affairs, being president of the Cincinnati Musicians' Club, and having for some time been actively identified with the work of the Ohio Music Teachers' Association.

At the office of the Cincinnati Symphony Orchestra Association plans are progressing rapidly for next season. Frank E. Edwards, business representative of the Orchestra Association, is spending the greater part of his time out of Cincinnati making bookings for concerts to be given in other cities. Contracts have already been made for approximately as many engagements as the orchestra had during the season of 1909 and 1910, and new applications are being received daily.

Word has been received from Conductor Stokovski that he recently had a conference in London with Charles Harriess, representing the Sheffield Choir, and arrangements are fully completed for the appearance of the Sheffield Choir in Cincinnati in conjunction with the Cincinnati Symphony Orchestra on April 6, 7 and 8, at the close of the regular Symphony season. Immediately following this the orchestra will leave for a Spring Festival tour. F. E. E.

MILLER-KOHLER RECITAL

Contralto and Violinist Entertain Waynesburg College Students

PITTSBURG, PA., June 20.—An artists' concert was given on June 16 under the auspices of the Waynesburg College of Music by Christine Miller, contralto, Franz Kohler, violinist, and Laura Hawley, accompanist. Miss Miller was in splendid voice and sang Schubert's "Hark, Hark, the Lark," Schumann's "Widmung," Brahms's "Botschaft" and a number of songs by Chadwick, Nevin, Franck, Rachmaninoff, Cadman and Fairfield with great beauty of voice and depth of feeling. She was received with delighted applause at the close of every number. Franz Kohler played two movements of the Vieuxtemps concerto, and short numbers by MacDowell, Beethoven, Popper and Nachez. In every one of these he revealed consummate technical facility, roundness and beauty of tone and perfect intonation. It is not very easy to make the Vieuxtemps work sound interesting, and it speaks loudly for the quality of Mr. Kohler's art, there-

fore, that he was so well able to do so. To the shorter numbers he brought all the grace and charm of which he is capable.

Much praise must be accorded Miss Hawley for her splendid accompaniments. She proved herself a thorough mistress of a most difficult art.

COLUMBIA SCHOOL BANQUET

Friends of Chicago Musical Institution Have a Jolly Time.

CHICAGO, June 20.—After the commencement exercises of the Columbia School of Music last Tuesday afternoon, at the Illinois Theater, Mrs. Clare Osborne-Reed and the members of her faculty adjourned to the beautifully appointed school rooms, occupying the fourth floor of the Ohio Building, where they sat down to a fine collation. Marx Oberndorfer acted as spokesman for the occasion. All the members of the faculty and their friends responded. Another pleasant feature of the ending of the school year in this institution was the presentation to the school by the students of the public school department of a beautiful colored picture, representing the temple scene in the "Holy Grail," by E. A. Abbey. Among those present at the banquet were:

Dr. Charles B. and Mrs. Clare Osborne Reed, Mr. and Mrs. Andrew Murdough, Mr. and Mrs. Ludwig Becker, Marx E. Obendorfer, Elizabeth Saviers, Phoebe Van Hook, Mr. and Mrs. Brantingham, Eleanor Evans Harris, Paul P. and Mrs. Bertha Darst Stewart, Mr. and Mrs. Arthur N. Granquist, Mrs. Clare Cermak Fisher, Frances Crowley, Katherine Hedglin, Bertha L. Farrington, Margaret D. Clarke, Mr. and Mrs. A. Cyril Graham, Edith Monica Graham, Helen B. Lawrence, Kathleen Air, Charles E. and Mrs. Ella T. Johnson, Mabel P. Seward, Florence G. Weeks, Frances Ethel Watts, Mr. and Mrs. George Nelson Holt, Mrs. Julia Ensign Warren, Louise St. John Westervelt, Mrs. Westervelt, Mr. and Mrs. George Ashley Brewster, Mrs. Louise Blish McBean, Lillian Price, Mr. and Mrs. Carl Hillman, Marian W. Williams, Letha L. McClure, Mr. and Mrs. Allen Philbrick, Mrs. M. J. Osborne (Mrs. Reed's mother), Jessie B. Hall.

IN INDIANAPOLIS SCHOOLS

Graduation Recitals Given by Students of Two Conservatories

INDIANAPOLIS, IND., June 18.—Three graduation recitals were given during the past week in College Hall, at the College of Musical Art. On Wednesday evening, from the piano department, artists' course, was graduated Clarence Morrow. Mr. Morrow's contribution to a delightful program was comparatively small for a graduation recital, but was indeed sufficient to prove his capability as a pianist. Assisting were Olive Kiler, violinist; Amelia Kroeckel, pianist, and Edwin Igelman, 'cellist, all faculty members of this institution, who formed a splendid trio, and who gave two numbers upon the program.

From the artists' course, in the piano-forte department, were graduated Bertha Inez Seaman, on Monday evening, and Edwin Seuel, from the same course, who graduated Wednesday evening. Both recitals were well attended, and were given in College Hall. Miss Seaman was assisted by Christian F. Martens, tenor, who gave two groups of fine songs. Mr. Martens is the head of the voice department at this institution. Miss Seuel was assisted by Iva Florence Carpenter, violinist.

Four recitals were given this week at the Co-operative School of Music. The boys who are students at this institution were heard in recital Thursday. Other student recitals were given Tuesday. Mrs. Edith Kincaide, pupil of Bertha Jasper, teacher of pianoforte, was heard in a delightful program, being assisted by Frank Parks, tenor. M. L. T.

Myrtle Elvyn Sails for Europe

Myrtle Elvyn sailed for Europe on the *Kronprinzessin Cecilie* on Tuesday, June 21. She will remain abroad for a year, giving concerts and recitals in Europe. Her Summer will be spent in Switzerland.

Mme. Marie Von Unschuld, the Washington pianist, with her husband and little daughter, has gone to Newport for the Summer.

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A POETIC LONDON APPRECIATION OF PAVLOVA

THE enthusiasm with which New York received the Russian dancers, Pavlova and Mordkin, has been more than duplicated in London, if one may judge by a poetic outburst in the *Daily Mail* of May 30, from the pen of Austin Harrison:

"Most of Pavlova's dances are 'character' dances, and in all of them the feet play but an ancillary part. Every limb in her body dances, every sense, every muscle. Here is no mere acrobatic virtuosity, and there is no undue development of muscle. Yet every movement of hers is beautiful, consciously yet imperceptibly and naturally, so that from the moment of her entry to the fall of the curtain the eye feasts upon and follows her every action with something of the pride and joy with which one watches the pitch and toss of a good boat riding a rough sea. Every gesture of hers has a meaning, an expression, a soul. Every step is absolutely rhythmical, sure, harmonious, and in complete sympathy with the poise of head and limb and the poetic proportion of the whole. Wonderful is the character-play of the hands. They seem to dance and interpret as the very accompaniment of music, and with the hands revelatory of love and joy, and flight and fear, and rapture and emotion, the head dances, the eyes dance, the neck and the mouth dance, and yet it is so inherently structural and organic as to appear essential, inevitable, natural, and it looks the easiest thing in the world. That, of course, is the true poetry of motion. It is the art of dancing, of control, of balance and muscle-position and condition, carried so far as to appear hardly an art at all—to be a natural achievement, a gift inherited from the gods, and, no doubt, with her, part of it is natural, is inherited, is a gift, like all rare physical beauty.

"Can there be anything more truly beautiful in this world than the bacchanalian dance she performs with Michael Mordkin, to the gorgeously inspired music of Glazounov? Here is a vision of love and forest revelry, of fauns and rhapsody, and chivied wood nymphs wild and shrieking in some pagan saturnalia. The frenzy, the bravura, the magic of music and rhythm, and the fierce rush, the joy, the sheer mad beauty of grace and motion—this is a thing which reels into the senses. A splendid figure is the man, like a Greek athlete. The atmosphere of Glazounov's music superb, transporting. We are no longer in our places in the theater, but on the stage in the wild flight, the coy provocations, the retreats, the magnificent abandon of this sylvan nymph, toying with her male pursuer. He is like an ancient statue come to life fired with the passion of centuries. She is the symbol of life and femininity and of beauty which is the soul of life.

"Art can go no further than this."

Inasmuch as Pavlova and Mordkin have been retained in the English metropolis at the expense of the Paris season, it is fair



Mme. Pavlova in Dance with Her Associate of the Russian Imperial Ballet, Michael Mordkin

to assume that Mr. Harrison's enthusiasm is shared by a great number of other Londoners.

rod, Kingston, N. Y., A. Jensen's "O Lass' dich Halten, Gold'ne Stunde" and Schumann's "Widmung"; Barbara Bates, Athol, Mass., Raff's Giga, with variations, for the piano; Annie Haigh, Dubois, Pa., Symon's Lullaby in G major and Vieuxtemps's Tarentella in A minor, for violin; Hazel Wing, Holland, Mich., Liszt's Sonetto and d'Albert's Scherzo, for piano; Alice

Faunce, Carnegie, Pa., Widor's finale from the Symphonie Gothique, for the organ; U. Holmes Bishop, Orange, Cal., Franz's "Aus meinen grossen Schmerzen," and Jensen's "Wenn durch die Piatzzetta." D. L. L.

Buonamici Sails for Italy

Boston, June 20.—Carlo Buonamici, of the Fox-Buonamici School of Pianoforte

NOTED SOLOISTS AT TOLEDO'S FESTIVAL

Mrs. Rider-Kelsey, Mrs. Keyes, Mr. Beddoe and Mr. Green Sing with Combined Choruses

TOLEDO, O., June 20.—Toledo's first music festival, which took place Monday night, Tuesday afternoon and evening, was so successful, financially and artistically, that this city is now insured annually events of a similar character. The voices enlisted comprised the local Orpheus and Eurydice Clubs, under Walter E. Lyder's direction; the Theodore Thomas Orchestra, under Frederick A. Stock, and these soloists: Mrs. Corinne Rider-Kelsey, Margaret Keyes, Daniel Beddoe and Marion Green.

The Coliseum was crowded at the orchestral concert in the afternoon, when Hans Letz, concertmaster, was the soloist. Chief interest, however, centered in the evening concert, when, besides a miscellaneous program, Thomas's "The Swan and the Skylark" was produced. The ensemble work was excellently done throughout.

Mrs. Rider-Kelsey was at her best in the singing of "Casta Diva" from Bellini's "Norma," and as an extra, Horatio Parker's "The Lark Now Leaves Its Watery Nest."

The Toledo Times said of Mr. Beddoe's work: "Daniel Beddoe's voice is one of rare and constant pleasure, it is thoroughly musical, full of exquisite sentiment and soul."

A summing up of the work of the soloists is found in the *Blade* of Wednesday:

"Mrs. Rider-Kelsey has clarity of tone, volume, a wide compass, faculty of putting her heart into her songs and other facilities that are necessary for virtuosity. Daniel Beddoe shows a decidedly happy combination of good qualities in his singing. His voice is of a delightful lyric quality, but with the power and dignity of a tenor robusto. This explains why Mr. Beddoe overcame the acoustic problems perhaps better than any of the other soloists. Marion Green disclosed manliness and vigor in his solos in addition to beauty of voice. As to Miss Keyes, there is no question as to her popularity with Toledo folk. She evinced the same tone quality and expression as in her solos Monday evening, and was warmly greeted and applauded."

Manager Wagner in New York

Charles L. Wagner, the Chicago manager who has recently been appointed manager of the St. Paul Symphony Orchestra, was a visitor in New York last week, transacting business in connection with the orchestra, and also Jaraslow Kocian, the Bohemian violinist, whose tour he is directing. Mr. Wagner, who has had a long and varied experience in musical enterprises, is confident that the St. Paul Orchestra will have a big and successful season and purposes providing an interesting list of attractions for local music lovers.

New England Conservatory Graduates Give Farewell Concert

Boston, June 20.—One of the enjoyable features of commencement week of the New England Conservatory of Music was the concert by members of the graduating class, in Jordan Hall, last Wednesday evening. There was a large and unusually enthusiastic audience, and the program was a brilliant one, reflecting the greatest credit upon the young musicians. Those who took part and their numbers follow:

John Snyder, Reading, Pa., Bach's prelude in B minor, for the organ; Vivian Beers, Somerville, Mass., Wihol's Berceuse in B major and Chaminade's Etude Romantique in G flat, for piano; Carris Orme-

Mme.

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Humor—Morekin Assie

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the Metropolitan Opera House
filled with their occupants
last night. It was no
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Can there be a more perfect
contrast than the dance
of the East and the West?
The Russian dancer, with
her lithe, supple body, her
graceful, flowing movements,
her air as if she were a
child, her head thrown back
like a bird, her eyes so over-
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ECHOES OF MUSIC ABROAD

Pachmann Departs From Long-Observed Custom to Play With Orchestra in London—"Thais" Reaches Its Hundreth Performance at the Paris Opera—Bayreuth Rouses Itself to Begin Preparations for Next Year's Festival—Opera at Popular Prices a Success in Paris—Anton Von Rooy Makes Record of Seventy-Four Appearances in Three Rôles Within Five Months—Strauss Has a Birthday and Quite Casually Refers to His New Opera—Mahler Determined to Have His Eighth Symphony Properly Performed—A Rostand Opera Next!

AFTER consistently refusing for many years to play with orchestra, Vladimir de Pachmann broke his rule last week to play the two Chopin concertos at his second Chopin recital in London. Landon Ronald was the courageous conductor that undertook to follow the capricious Russian with the New Symphony Orchestra. Between the concertos the pianist inserted the Prelude in D Minor, Impromptu in A Flat, Mazurka in D Flat and the Barcarolle.

Camille Saint-Saëns began his unique series of three concerts devoted to Mozart's pianoforte concertos with the concertos in C Major, op. 503, No. 25; F Major, op. 413, No. 11; G Major, op. 453, No. 17, and A Major, op. 488, No. 23. On the previous afternoon Joseph Hollman had, besides Saint-Saëns, Raoul Pugno, Eugène Ysaÿe, Jan Hambourg and Esta d'Arco as assistant celebrators of the twenty-fifth anniversary of the Dutch 'cellist's first appearance in England. The special feature of the program was a new duet for violin and 'cello, "The Muse and the Poet," composed by Saint-Saëns for this event.

The French pianist-composer's second Mozart recital and Boris Hambourg's farewell 'cello recital prior to his first American tour both clashed with Pachmann's concert, while the Hollman jubilee was held in Queen's Hall at the same time as our American Janet Spencer had chosen for the first of her two song recitals in Bechstein Hall. One of the late Franz Rummel's sons, Walter Morse Rummel, was, in the phrase we have taken over from the Germans, "at the piano" for Miss Spencer, and was also represented by three songs on the program—"The Valley of Silence," "Moonlight" and "Ecstasy."

Walter Hyde, who came over for a trial engagement at the Metropolitan in March, has joined Thomas Beecham's company at His Majesty's Theater, and assumed the rôle of *Lionel* in Missa's charming "Muguet," otherwise "Two Little Wooden Shoes," which has steadily grown in favor with the public since its first performance. Ruth Vincent as *Muguet*, Zélie de Lussan as *Melka*, Muriel Terry as *Lena* and Harry Dearth as *Klotz* are the other principals. The promised Mozart Festival, under Mr. Beecham's personal direction, was to begin last Monday and span two weeks.

THE Bayreuth silence has been broken. The Villa Wahnfried has resumed its wonted animation. Stewart Chamberlain and his wife, who was Eva Wagner, have installed themselves near Frau Cosima again and the press agent has returned to his desk. Frau Cosima, whose illness caused grave apprehension last year, is now said to be in the best of health and spirits. Her seventy-two years cannot deter her from superintending personally the preparations for next year's festival. The work chosen to be added to the stationary "Parsifal" and "Ring" tetralogy is "Die Meistersinger," for which, as in the case of "Lohengrin" last time, entirely new scenery and costumes will be provided. An effort is to be made, incidentally, according to an

unconfirmed rumor, to have it properly sung as well.

BEFORE the arrival of the Russian ballet for its June engagement the Paris Opéra gave its hundredth performance of "Thais." The only other Massenet opera



J. J. NIN PLAYING A PIANO WITH CURVED KEYBOARD

Before leaving Berlin for Cuba the pianist J. J. Nin was photographed in the act of playing an instrument fitted with the Clutsam Keyboard, the curved keyboard that has been rapidly making friends among prominent pianists in Europe during the past year. This keyboard, named after its Australian inventor, is so designed as to enable the player's arms to retain the same relative position in regard to the body throughout the entire compass, an arrangement which, it is claimed, greatly facilitates technical dexterity. Rudolph Ganz was the first to use the attachment, and his example has since been followed by Ernst von Dohnanyi, Maria Carreras and other pianists conspicuous in Europe's music world.

that has achieved a similar record at this institution is "Le Cid." In this hundredth "Thais" the Alexandria courtesan was impersonated by Marie Kousnietzoff. Delmas was the *Athanaël* and Mlle. Zambelli the ballet. Both Delmas and Zambelli were in the first cast of the work, on March 16, 1894, when Sibyl Sanderson created the name part and Alvarez sang *Nicias*.

"Tosca," at the Opéra Comique for the Sardou monument fund, brought together Geraldine Farrar in the name part, Léon Beyle as *Mario Cavaradossi* and Antonio Scotti as *Scarpia*. A few days later an all-star bill of fragments was given for the orchestra's pension fund. The program consisted of the Saint-Sulpice act of "Mignon," with Miss Farrar, Beyle and Lucien Fugère; the first act of "La Traviata," with Mlle. Kousnietzoff and Beyle; the third act of "The Barber of Seville," with Lydia Lipkowska, Fugère and Francell; the second act of "Madama Butterfly," with Marguerite Carré, Mme. Bériza, Jean Périer and Francell, and a ballet, with the irresistible Régina Badet.

Gabriel Pierné's "On ne badine pas avec l'amour," based on one of Alfred de Musset's *chefs d'œuvre*, proved a disappointment after being held back till the end of the season. Salignac and Mlle. Chenal were the principals in the well-cast *première*. The choice of the book was ill advised, ac-

cording to the critics, and the music failed to measure up to the standard Pierné had led the public to expect of him by his previous work.

The light opera of the hour in the French capital is Louis Ganne's "Hans, the Flute-Player," which was first produced at Monte Carlo four years ago. Now it comes as the successor to "The Merry Widow" and "The Waltz Dream" at the Apollo. The composer has made use of the old French *chanson* "De sac en terre, la voilà la jolie terre," which also turns up in the score of Claude Terrasse's amusing "Le Mariage de Télémaque," but recently produced at the Opéra Comique. First honors in "Hans, the Flute-Player," go to Jean Périer, the unforgettable *Pelléas*.

The Théâtre Lyrique de la Gaité closed its doors for the Summer after a few last performances of Marriotte's "Salomé," Jean Nougues's "Quo Vadis?" Bruneau's "L'Attaque du Moulin" and Meyerbeer's "L'Africaine," revived for Félia Litvinne. The Isola Brothers' experiment with cheap opera has proved extraordinarily successful. The prices of seats range from ten cents to a dollar. Between October 1 and

tone goes to Berlin to sing at the Gura Opera in Kroll's Theater, then to Darmstadt, before pausing for his annual cure at Carlsbad. The end of August will take him to Ostende, and from there to the Prince Regent Theater in Munich. After that two months will be given over to rest and recreation before he goes a-guesting once more.

ON June 11 Richard Strauss reached his forty-sixth birthday—his forty-seventh, according to the German system of reckoning birth anniversaries. A few days before an interviewer from Berlin had visited the composer at his cottage in Garmisch, Bavaria, where, according to his own words, he is absolutely happy, "thanks to his wife and boy," prefixed by a few German adjectives of endearment.

"Here it is easiest to compose, and here I prefer to work," he said. "I compose everywhere, as far as that is concerned—walking or driving, eating or drinking, at home or abroad, in noisy hotels, in my garden, in railway carriages; my sketch-book never leaves me, and as soon as a *motif* strikes me I jot it down. One of the most important melodies for my new opera struck me while I was playing *Schafskopf*, a national Bavarian card-game, with the Upper Twenty of this village. But before I improvise even the smallest sketch for an opera I allow the text to permeate my thoughts and mature in me for at least six months, so that the situations and characters may be thoroughly assimilated. Then only do I let the musical thought enter my brain. The sub-sketches then become sketches. They are copied out, worked out, arranged for the piano and rearranged as often as four times. That is the hard part of the work. The score I write in my study straightaway, without troubling, working at it twelve hours at a time."

"We all know about Beethoven's sketch-books," comments a London writer, "and how ideas would come to him at odd times and all times, and more especially when the great man was communing with Nature. We know, too, in what a ceaseless flow beautiful melodies came to his great contemporary, Schubert. 'I compose,' he said himself, 'every morning and when one piece is finished I begin another.'" And then, of course, George Sand has told us how Chopin would "shut himself up in his room for entire days, weeping, walking about, breaking his pen, repeating and changing a bar a hundred times and beginning again next day with minute and desperate perseverance," and that he would spend six weeks over a single page, "only to go back and write that which he had traced as the first essay."

To return to the living, Strauss proceeded, with characteristic reticence, to disclose to his interviewer a few more particulars regarding the scheme and scope of his forthcoming "Rose Cavalier," which will have no fewer than seventeen minor parts. "The spirit of Mozart rose involuntarily before me," he observed, "but I have remained true to myself. The orchestration is not as strong as in 'Salomé' or 'Elektra,' but, on the other hand, it would not do to have it as small as in the times of Mozart, on whose lines I modeled it to some extent. My music is poetically playful and joyous, light and fantastic, to suit the character of Hoffmann's poetry, but it never transgresses the limit of the graceful and charming. The second act closes with a genuine Viennese waltz and there is a duet between the hero and his

[Continued on page 18]

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WITH a record of seventy-four performances in five months, Anton Van Rooy, who has now returned to Frankfurt-on-Main from Brussels, may well feel that the life of a "guest" at the European opera houses offers ample compensation for the expiration of a Metropolitan contract. These seventy-four appearances were limited to three rôles—*Wotan* in the "Ring" Tetralogy, *Hans Sachs* in "Die Meistersinger" and the *Holländer* in "Der Fliegende Holländer." Most of the larger cities between Munich and London heard him, Brussels alone twenty times at the Théâtre de la Monnaie, where he will sing again next season, adding *Kurwenal* to the Wagnerian impersonations he has presented there.

From his home in Frankfurt the bari-

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ORGAN PLAYERS ELECT

Philadelphia Club Postpones Anniversary Celebration Until Fall

PHILADELPHIA, June 16.—The twentieth annual meeting of the American Organ Players' Club was held Monday evening, and the following officers were elected: President, Dr. John M. Ward; vice-president, S. Wesley Sears; secretary, Mrs. John Bunting; treasurer, Ellwood Beaver; librarian, Laura A. Wood; board of directors—Henry S. Fry, Percy Chase Miller, Frederick Maxson and Rollo F. Maitland.

The report of the executive committee, through Dr. Ward, chairman, showed that thirteen recitals were given during the last year, the programs including the most distinguished German, French, English and American organ composers. It has been the aim of the American Organ Players' Club to encourage the performance of works of native composers, and of the fifty-two names appearing on the programs of last season twenty-eight were American composers and eleven were members of the club.

It had been the plan to celebrate the twentieth anniversary of this organization at the annual meeting, but on account of the sudden death of the club's late president, Dr. David D. Wood, on March 27, the celebration was postponed until Autumn. It is proposed then to hold an anniversary celebration as a choral service, combined with a memorial service in honor of Dr. Wood. A historical essay will be read, giving an account of the work of the American Organ Players' Club during the twenty years of its existence.

Mexico's Centennial Opera

The Mexican independence centennial opera is completed, says a San Francisco exchange, and has been delivered to President Diaz by the author, Julian Carillo, one of the youngest of the Mexican composers. In less than seven months Carillo composed the music and wrote the libretto of this opera, which has been dedicated to the gov-

ernment and will be produced during the September celebrations. While the plot has not been made public, it is said to be laid around the last Aztec empire, and the visit of Cortez.

CHICAGO CONCERT TRIO ON TOUR, FACE WISCONSIN CAMERA



CHICAGO, June 20.—During a recent concert tournee by Virginia Listemann, the accompanying snap-shot was made at St. Clara Convent, Sinsinawa, Wis. The members of the group are Bernard Listemann, violinist; Virginia Listemann, soprano, and Arthur Rech, pianist.

"Enoch Arden" Read to Music of Strauss

PROVIDENCE, June 20.—A most delightful musicale took place at the Music School, in Brook street, Friday evening. Mrs. Anne Gilbreth Cross, director of the school, invited her piano class and Arthur Ware Locke's class in musical theory, with a few other friends, to hear Tennyson's "Enoch Arden" read by Professor Courtney Langdon, of Brown University, with Richard Strauss's music played by Mr. Locke. Professor Langdon's reading of the poem was

A PLAN TO GIVE CLASSIC MUSIC FREE TO MASSES

DR. HENRY MOTTET, for fifty-two years pastor of the Protestant Episcopal Church of the Holy Communion, at Sixth avenue and Twentieth street, New York, has conceived a plan to give classical music free to the masses, which, he thinks, will enter the best kind of opposition to moving picture shows and other amusements either dangerous in themselves or of no real value.

"We are going to make this church a music center, a free music center, you understand," he explained to a representative of the New York Tribune. "I am asking now for an endowment of \$250,000 so that I can establish that sum as a permanent fund for paying the expenses of hiring the best singers and instrumentalists. Every night throughout the year, at 8 o'clock, the doors will be thrown open and a festival of music will take place. It is not to be a church service, you see—no prayers, no Bible, no hymns, no collection; just come and go as you please, the same as at a concert in the park.

"Music has a never ending appeal to all classes alike, and to people of every grade of education and culture. The band concerts in the parks are by no means frequent enough to satisfy the demands of the immense crowds that always attend them. The scattered attempts made in schools to give free music have met with stampedes of approval. I have even been to numerous free lectures on music in the evening and have been astonished to see street laborers sitting in the audience, grimy and tired with the day's work, hardly able, it seemed, to

understand the technical lecture, but waiting patiently for the occasional illustrative selections played on the piano by the lecturer or his assistant.

"What I am going to have here is rousing and understandable music, the kind the people have shown they like. The whole repertory of the Wagner music meets with a royal welcome everywhere. That we shall have. Also the German folksongs. When 'The Lorelei' is heard on violin and organ the audience will no doubt join in and sing that grand old favorite themselves. But we shall not have any 'ragtime' songs. We shall limit ourselves to what is considered good music.

"Famous singers, operatic stars, will be engaged, as well as celebrated violinists, harpists, cellists—soloists of all kinds. And, of course, young artists who are good but have not yet made a name will be heard by the audiences of these free concerts, and the masses of the people will thus have a chance to become a popular tribunal of music criticism whose stamp of approval will have strength in carrying a young musician to fame.

"Then, I hope, and I also believe, that the same thing will happen that has happened every time this church has started a hitherto unthought-of custom; and that is that the other churches will follow suit. I cannot help indulging in the luxury of my dreams that I shall live to see the day when the big Fifth avenue churches, now closed and dark at night, will be lighted temples of music, open during the pleasure hours of every evening and filled with enthusiastic crowds."

most impressive, and his well modulated voice especially suited the rhythm of the musical text. Mr. Locke, who is instructor of music at Brown, played the Strauss music tenderly and with poetic feeling.

G. F. H.

Plans Completed for Cathedral Choir

Plans have been made public for the enlarged choir and musical services for the Cathedral of St. John the Divine, New York. It has been decided to follow in part the lines of St. Paul's Cathedral in London. For the Sunday services, save on great occasions, there will be eighteen men and thirty-five boys, these not including crucifers or attendants, and for the week-day services twelve men and the same number of boys.

The English cathedral style will be followed in that the entire service will be intoned and sung, and the ritual to be followed will be about the same as that which obtains in St. Paul's in London or Trinity Church in this city. Tests have already been

Harris Planning European Trip

BOSTON, June 20.—George Harris, Jr., the tenor, called on friends in Boston last week, after filling an engagement at the Fourth Congregational Church, Hartford, Conn., where he sang the tenor solo part in a fine production of Mendelssohn's "Hymn of Praise." Mr. Harris is completing his plans for his European Summer trip, during which he will spend some time with his former teacher, Jean de Reszke. Mr. Harris has engagements already booked for next season in recital and oratorio.

D. L. L.

Czar as a Press Agent

Evidently the Czar has been added to Oscar Hammerstein's staff of press agents. —New York American.

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ALFRED BEST MAY NEVER SING AGAIN

Throat Trouble Halts Utah Tenor in Career of Brilliant Promise

SALT LAKE CITY, UTAH, June 6.—Alfred Best, the tenor of whom Utah is so proud, may never sing again. He will probably be compelled, because of chronic bronchial trouble, to give up his career as an operatic tenor.

This news is conveyed in a letter received here yesterday by a close personal friend of the tenor. Mr. Best says that his throat trouble has been growing steadily worse for months. He has been forced to cancel many flattering engagements, including an order to sing before the King of Saxony. Recognition has come quickly to Mr. Best while in Europe. He has leaped rapidly to the front among the vocal celebrities of Germany, and all who have heard him have declared that his voice was of wonderful quality, and have predicted that he might one day become the "Caruso of America."

Emma Lucy Gates, the Salt Lake prima donna, who appeared in "Poia" with the Berlin Royal Opera Company, has cabled to her parents in this city that she has been granted permission to appear in a public concert during her coming visit home. Miss Gates will sail for New York on June 11; and will probably reach Salt Lake on June 22 or 23. A date at the Salt Lake Theater for the last of the month has been reserved for her.

Mrs. Fred J. Hill, who returned to Salt Lake last week from Paris, where she has been living for the last three years, brings news of four Utah girls who are studying music there. They are working with the best masters of Paris, and each is making progress in her special line.

The young women are Edna Evans, Ella Neilson, Hazel Barnes and Eva Crawford. They have been living and working together, but Miss Evans has recently arranged to make her home with Mme. Martha Lebreton, the pianist, and the other young women will go into a pension for the coming year.

Miss Evans, whose dramatic soprano voice was so much admired at home, is studying with d'Aubigne, and is preparing a repertoire of operatic music. Unusual success is predicted by her master for the young musician, whose voice, combined with her musical temperament, provides the necessary artistic requirements for a career. Many Utah students have studied with d'Aubigne, who is quoted as saying that "there must be something in the Utah climate that produces good voices, as I have never heard a bad one yet."

Miss Crawford, who went abroad to study the violin, has also developed a charming voice under the instruction of d'Aubigne. Another of the group of young musicians is Miss Nielson, whose specialty is piano music. She is working with the American master, Henry Eames, and with Miss Archibald, his assistant, who teaches harmony and theory and kindergarten



Charles Dalmorès in Berlin with His Teacher, Franz Emerich

work. Miss Nielson is making a study of this sort of instruction, with a view to introducing it among the children at home when she returns. L. S. G.

NEWARK STUDENTS IN AN EXCELLENT RECITAL

Louis Arthur Russell Conducts First of Series of Concerts by College of Music

NEWARK, N. J., June 11.—The first in a series of five concerts by students in the College of Music was given under the direction of Louis Arthur Russell in Peddie Memorial Church last night. The program consisted of compositions by Bach, Mozart, Haydn, Handel, Beethoven, Gluck, Schubert, Chopin, Mendelssohn, Lassen, Grieg, MacDowell and Tours. The ability of the pupils and the excellent judgment exhibited in the choice of selections combined to give the audience every cause for enjoyment.

The ensemble playing furnished much of the evening's interest and revealed a high grade of technical proficiency on the part of the players. Some of the numbers were the allegro from Mozart's "Jupiter" symphony, three movements from Bach's "Italian" concerto, Schubert's Impromptus in A and E flat, as well as his "Rosamond" entr'acte music and excerpts from sonatas by Mozart, Haydn and Beethoven.

Among the soloists, Alma Holm's work at the piano shone brightly. She disclosed excellent tone and musical feeling in interpreting Chopin's Nocturne in F sharp, the same composer's Mazurka in B minor and MacDowell's Poem, op. 31, No. 6. Another pianist whose playing

called forth warm applause was Mrs. Norma Whitfield-Potter, who played Alfred Gruenfeld's "Romance" with charm and facile technique.

Vocal solos were contributed by Elsa Goepferich, Marjorie Mott, Cecilia Shuck, Selma March, Elizabeth Clinkenbeard and Ernest Van Nalts. Miss Goepferich, soprano, sang Haydn's "My Mother Bids Me Bind My Hair," with fresh voice and pleasing style, and Miss Clinkenbeard, contralto, gave a gratifying rendering of the aria, "I Have Lost My Eurydice," from Gluck's "Orpheus," and Miss Mott's spirited singing of Schubert's "Hark! Hark! the Lark" likewise gave much pleasure.

Pupils of Stephen Townsend, of Boston, Give Song Recital

BOSTON, June 20.—Pupils of Stephen Townsend gave an interesting recital at his music room last Tuesday evening. The program opened with a chorus, "Into the Silent Land," Foote, and closed with a cycle of part-songs for women's voices—"Flower Songs," from "The Poet and His Self" of Arlo Bates, music by Arthur Foote. The program also included the following duets: Miss Darling and Miss Bates, Humperdinck's "Sandman's Lullaby" and "The Evening Prayer"; Miss Keach and Mrs. Ferrin, Offenbach's "Barcarolle"; Miss Hayes and Mr. Dane, Hindemith's "Passage Bird's Farewell," "Walthew's "It Was a Lover and His Lass" and Hoffman's "I Feel Thy Angel Spirit." Mr. Townsend will close his studio soon for the season, and will spend a considerable portion of the Summer at his farm in Woodstock, Vt. He has had an unusually successful season, both in his solo work and in teaching. He will return to Boston September 13. D. L. L.

EMERICH PUPILS IN OPERA WORLD

Dalmorès and Tänzler Attest Value of Berlin Master's Teaching

BERLIN, June 3.—The attention of the musical world of Germany is again attracted by two Emerich pupils. One is the celebrated tenor, Charles Dalmorès, whose sensational success as guest at the first theaters of Germany drew from both the public and the press unanimous praise. Within the last month Dalmorès has sung at the Royal Opera of Wiesbaden, at the Berlin Royal Opera, at the Hannover Royal Opera and in Hamburg, and is at present engaged at the Covent Garden Opera, of which he is one of the greatest attractions.

The accompanying picture, which was taken during the recent sojourn of Dalmorès in Berlin, in the new home of his teacher, represents the pupil with his celebrated master, sitting at the piano. It was while in Berlin that Dalmorès signed a new contract with the Metropolitan Opera Company.

The other pupil who has attracted attention is Hans Tänzler, the dramatic tenor of the Hoftheater of Karlsruhe, a pupil of Mme. Theresa Emerich. Tänzler not long ago signed a most favorable contract with the Royal Opera of Munich for five years, to go into effect in 1911. After he had signed it the dramatic tenor, von Bary, of Dresden, became a member of the Munich Opera, and the Intendant was also counting upon "guest" performances of the tenors, Knote and Kraus-Berlin, so that Tänzler's sphere of action, had he been held to his contract, would have been rather limited. The Intendant for this season started negotiations with Tänzler, which ultimately resulted in an amicable adjustment and annulment of the contract. Tänzler received as compensation a certain sum provided for in the contract, and waived all rights.

Eight days later Tänzler sang as "guest" in Prague, with such splendid success that Director Angelo Neumann, the future manager of the Grand Opera being built in Berlin, asked him to sign a contract for the Prague Opera Company with the largest salary paid to any regularly engaged tenor in Germany.

Tänzler now laughs in his sleeve, for had he sung in Prague fourteen days earlier he would probably have offered the Munich Intendant a sum of money as compensation for waiving his contract, instead of, as happened, receiving compensation himself.

The coming season at the Metropolitan Opera House will find these four pupils of Maestro Emerich together in one company—Charles Dalmorès, Mario Sammarco, Adamo Didur and Florence Wickham. To these, in the year 1911, Putnam Griswold and Frances Rose, a pupil of Mme. Emerich, will be added. O. P. J.

Blanche Marchesi, who makes London her home, was a recent recital giver in Paris.

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My neighbor is a gay galoot; a while ago he bought a flute, and all the time, when not asleep, he plays "The Cradle of the Deep." I hear him when the dawn is gray; I hear him at the hour of noon, he whangs away, the same sad tune. And when to bed I sadly creep, and lay me down in peace to sleep, he wails that dismal old refrain, as cheerful as a soul in pain; I know he will not heed my call, or quit until the heavens fall; when I am dead he'll play that cheap old dirge, "The Cradle of the Deep." Last month I thought I'd move for good into a quiet neighborhood; I found a house and looked it over—and learned a fiddler lived next door; and over-

heard a damsel fair, who always played "The Maiden's Prayer." And so I took a callyhoot back to the madman and his flute. O, music soothes the savage breast! That fact the poets have confessed; but my old breast is prett' mild, and music nearly drives it wild!—Walt Mason in *Kansas Magazine*.

"I've called my new song 'Falling Dew.'"
"Then, my boy, it will never be popular. It is too strongly suggestive of household bills and commercial notes."—*Boston Transcript*.

Fred—There seems to be a lot more fuss made of Miss A.'s singing than Miss K.'s, and I am sure Miss K. has by far the richer voice.

Jack—Ah, yes; but Miss A. has by far the richer father.—*Boston Courier*.

"She began as a chorus girl."
"Well?"
"But recently she has outstripped some of the leading prima donnas."
"Are you referring to her progress or her costumes?"—*Washington Herald*.

ITS MOST PROSPEROUS YEAR
Arion Musical Club of Milwaukee Ends Season with Banquet

MILWAUKEE, June 20.—The Arion Musical Club, Milwaukee's leading musical organization, closed its thirty-fourth season recently with a banquet and election of officers. The season was the most successful that he club had ever had. During the year the active membership was increased to seventy-three, while the associate members now number 118. An effort will be made to increase the active members to ninety and the associate members to 150 during the coming year.

The program for the coming season has not yet been arranged, but it is expected to hold three concerts, in addition to which the "Messiah" will be repeated. A committee has been appointed to confer with the officers of the Retired Members' Association with the idea of bringing the two organizations into closer relationship. This committee is composed of Charles E. Sammond, James Currie and B. F. Williams. The officers of the Retired Members' Association are: President, W. H. Starkweather; vice-president, Judge L. W. Halsey; W. W. Colvin.

The following officers were elected for the coming year: President, W. P. Bishop; vice-president, J. R. Williams; treasurer,

O. W. Williams; librarian, O. H. Kohrinn; director for three years, Carl Sellmer. Daniel Protheroe was unanimously chosen as musical director for his twelfth season. M. N. S.

Clara C. Groppe's Pupils in Recital

BALTIMORE, June 20.—A complimentary piano recital by pupils of Clara C. Groppe, assisted by Mrs. William A. Groppe, contralto, was given at Madison Avenue M. E. Church parlors, Tuesday evening. Among the interesting numbers were the Finale from Chopin's Concerto in E Minor, played by Marguerite Hogg, with Miss Groppe at the second piano, and Spinning Song, "Flying Dutchman," by Wagner, arranged by Hermann, played as a piano quartet by Pearl Landon, Ethel Landon, first piano, and Ethel Norris and Myrtle Walther, second piano. Mrs. Groppe sang Spross's "Will o' the Wisp." The other participants were Thomas Berry, Grace Berry, Rosita Serra, Virginia Ennis, Miriam Baugh, Anita Matas, Elsie Fauth, Anna Garwood and Rosita Matas. Clara C. Groppe is choir director and organist of Madison Avenue M. E. Church. W. J. R.

Dr. Otto Lessmann, the Berlin critic, has been decorated with the Order's Cross of the Order of the Roumanian Crown by King Charles of Roumania.

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FESTIVALS NUMEROUS IN GERMANY

Several Notable Series of Concerts and Operas—An Opera Festival in Lanchstädt—The Zürich Tonkünstlerfest—Resignation of Professor Scharwenka

Information comes from Breslau that the teacher, Karl Langer, from Königs-hütte, has been engaged by Director Löwe as *Heldentenor* for the Breslau Stadttheater, on extremely favorably favorable terms.

This season's Lanchstädt opera festival, which is to last until July 1, began Saturday, in the Goethe Theater, of Lanchstädt, before a full house largely representative of the University City, Halle. The operas of one act produced, "La Serva Padrone," "Der betrogene Kadi," and, finally, "Abu Hassan," proved excellent historical examples of the opera buffa, the opéra comique, and the German *Singspiel*. For the connoisseur, Pergolesi's "La Serva Padrone" proved to be the most interesting of the three. This work was not given in the rather insipid arrangement which, most peculiarly, has hitherto been accepted in Germany, but with the adaptation, after the original Italian version. The conductor himself played the cembalo, which adapted itself beautifully to the recitatives.

On account of its somewhat tedious length, "Der betrogene Kadi" did not make much of a showing, whereas the *Singspiel* of one act of Karl Maria von Weber's, "Abu Hassan," in which the melody of the late "Freischütz" is clearly discernible, met with universal interest. The festival performances were conducted most admirably by Edward Möricke, the first conductor of the Stadttheater of Halle. Among the performers, Julius Barré, the future lyric tenor of the Düsseldorfer Stadttheater, was especially conspicuous by his subtle utilization of the bel canto, and Frau Belling-Schäfer, of the Mannheim Hoftheater; Julius Puttitz, of the Hoftheater, of Dresden, and Rudolf Gmuier, of the Weimar Hoftheater, showed themselves to be artists of ability and zeal. The orchestra, composed of musicians of the Berlin Volksoper, played with discretion and musical understanding.

The Tonkünstlerfest in Zürich

The forty-sixth Tonkünstler Festival was inaugurated on May 27 in the Tonhalle of Zürich. A large percentage of the numerous attendance was made up of members of the General German Musical Society (Allgemeiner Deutscher Musikverein) and the Verein Schweizer Tonkünstler. The first orchestral concert was introduced with Arnold Mendelssohn's Pandora-Overture, an unpretentious com-

position of almost too much simplicity for a festival devoted principally to modern music. Three songs, with orchestra, by Otto Lies, were especially impressive by their interesting harmonies and the cleverly invented instrumentation. The two first, "Elfenkind" and "Melodie," contained evidence, in their most effective orchestration, of a poetical conception of the descriptive text. Frau L. Debogis-Bohys's exquisite light-timbred soprano adapted itself advantageously to the most effective rendition of the songs. The spirited "Karnavalsepisode" of Theodore Blumer, Jr.,



Mrs. Jessie L. Gaynor, the American Song Writer, and Her Daughters, Rose and Dorothy Gaynor, in Their Berlin Home

met with gratifying success. He is one of those musical disciples who intentionally search for new forms, in which quest, to a certain extent, he seems to be successful. Later he will unquestionably be compelled to subject his thematic creations to a more careful analysis and to broaden out harmonically. For the present he reveals himself as an artist of youthful cheerfulness, with an aversion towards unnecessary and abnormal brooding.

Hans Huber's third piano concerto,

which through the virtuosity of the well-known Swiss-American pianist, Rudolf Ganz, of Berlin, met with a decided success, is a splendid composition, reflecting a strong artistic spirit. Although not belonging to the ultra-modern class of music it gives us much that is worthy of undivided interest. The sensational success of the evening, however, was Reger's "Der 100 Psalm," after which the composer was recalled innumerable times. The climax in this work is attained with grandeur and power, and especially the colossal final double fugue, in which, toward the end, the choral "Eine feste Burg," played by horns and trombones from above, is introduced as *cantus firmus*, produces an overpowering effect. The beauties of the Reger composition were brought out with inspiring effect by Volkmann Andrae, the highly gifted conductor of the Zürich Tonhalle, with the aid of his full choruses singing splendidly, and the excellent Tonhallen Orchestra. A genuine festive enthusiasm prevailed throughout the entire evening.

Professor Scharwenka's Resignation

Professor Xaver Scharwenka was asked recently for confirmation of the report that he had resigned from the Board of Directors of the Klindworth-Scharwenka Conservatory.

"Yes," he replied, "I have announced my intention to resign on the 1st of October. My determination is final. As to my reasons, I prefer not to speak of them minutely. I may say, however, that to a great extent my decision was governed by my plans for the future. I shall henceforth devote myself entirely to private instruction, to my concert work and to composing. I have already a number of engagements booked for Germany and Austria, and shall play and conduct during the coming season in Paris, Brussels and London. But under no circumstances is my pedagogical occupation to be curtailed thereby. On the contrary, I intend founding a meisterschule for piano about the first of October. For the present I am looking forward to a long-felt desire realized—that is, a country home where I can devote myself entirely during the Summer, at least, to composing and to my favorite pastime, hunting. This villa is being built on the shores of the Scharmützelsee, in the neighborhood of Berlin."

The Scharwenka Conservatory was founded by Xaver Scharwenka in 1887. He remained at its head until he went to America in 1891, when he installed his brother, Philip Scharwenka, as temporary director. When Xaver Scharwenka decided to remain in America the management was transferred to Professor Philip Scharwenka and to Director Goldsmith conjointly, and the original Scharwenka Conservatory was combined with the Klindworth School for Piano, forming the Klindworth-Scharwenka Conservatory of to-day.

When Xaver Scharwenka returned from America in 1898 he became one of the directors of the Klindworth-Scharwenka Conservatory. Since then Dr. Goldsmith has retired, his place being taken by Robert Robitschek, who has been one of the Board of Directors up to the present day.

The opera of the Portuguese Minister of State, Arroyo, "Amore e Perdizione" ("Love and Ruin"), which was produced at the Stadttheater of Hamburg during the last season, has been accepted by the management of the Vienna Volksoper for the coming season.

Weingartner and the Berlin Royal Orchestra

The committee of the Royal Orchestra of Berlin has made public the following: "The Imperial and Royal Hofoperndirector von Weingartner has publicly announced that the Royal Orchestra of Berlin has taken a most ungrateful and unjust stand against him. In reality, however, all was done at the time to retain his services for us. Notwithstanding this, he has most inconsiderately and unfairly discontinued his

activity on behalf of the Royal Orchestra Widow and Pension Fund. We herewith indignantly reject his groundless reproaches and bid him either to withdraw or prove his assertions."

The letter is signed for the committee by Messrs. Gentz, Nicking, Lucke and Essberger.

Hofoperndirector von Weingartner has replied to the communication in a statement in the *Neue Freie Presse*:

"In answer to the public statements made by the Royal Orchestra of Berlin, I for my part wish to say that I did not break my contract. Any violation of the agreement is to be charged only to the Generalintendantur and to the ungratefulness of the members of the Royal Orchestra of Berlin. I shall very gladly accede to the request made to me to prove my assertions, but only before a regular court of law. If the authorities concerned are really desirous of having the proofs made clear they now know the proper method of procedure."

It is announced that the site of the new Berlin Opera House is to be in the street called "In den Zelten," in the immediate vicinity of the Neues Königl. Opernhaus "Kroll." A notarial agreement has been made with the proprietors of the property in question, to the effect that the sale is to be perfected by the 1st of July, 1911. Should the sale not be brought about by this date the crown pays the sum of 30,000 marks as compensation.

On Thursday, June 2, at ten o'clock in the forenoon, there took place the annual prize contest of the pupils of the Klindworth-Scharwenka Conservatory for the master violin contributed for this purpose by the firm of violin-makers, Ernst Kessler, of Berlin and Charlottenburg. The prize was awarded to Herru Tadenz Schulz, a pupil of the violin class of Issay Barmas. The following officiated as judges: Arigo Serrato, Karl Klingler and Alexander Petschnikoff.

Travels of the Gaynors

The picture given herewith is of the American popular song writer, Mrs. Jessie L. Gaynor, and her two talented daughters, Rose and Dorothy Gaynor, taken in their Berlin home. Mrs. and the Misses Gaynor have left Berlin for a short tour through Switzerland and Italy before returning to America. Both the young women are able and gifted interpreters of their mother's works.

Word has just been received from Brussels that the third evening of the "Ring des Nibelungen," "Siegfried," produced in the Théâtre de la Monnaie, met with a success such as is rarely known in Brussels. The artists received most enthusiastic ovations, especially Hensel-Wiesbaden as *Siegfried*, Van Rooy as the *Wanderer* and Kapellmeister Lohse, who conducted. Contrary to the custom in Brussels, the "Ring" is being sung in German. O. P. JACOB.

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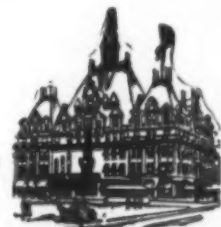
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JOHN C. FREUND, President, address, 505 Fifth Ave., New York
MILTON WEIL, Treasurer, address, 505 Fifth Ave., New York
LEAPOLD LEVY, Secretary, address, 505 Fifth Ave., New York

Published Every Saturday at 505 Fifth Avenue, New York

JOHN C. FREUND - - - EDITOR

PAUL M. KEMPF, Managing Editor

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Room 1001, 120 Boylston Street
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New York, June 25, 1910

NEW YORK CITY'S GREAT ADVANCE IN MUSIC FOR THE PEOPLE

When the metropolis of the United States holds a public hearing on the subject of having municipal music on a large scale throughout the year, it is time for the country to sit up and take notice. The hearing which was held before Comptroller Prendergast and Park Commissioner Stover last week is fraught with significance for the musical development of the nation. It marks the firm establishment of a new epoch in which the great gap between the mass of the American people and the world's music shall be bridged.

Not that music has not made tremendous strides in America. On the one hand, the music of culture is pressing ahead fast with the development of symphony orchestras and other musical organizations throughout the country; but the proportion of persons touched in this way is microscopic in comparison with the mass of American people. On the other hand, original popular music has had a tremendous development in America and has reached the great public from end to end of the country. Between the mass of the people, however, and the bulk of the best music of the modern world there is a great and empty gulf.

Widespread educational systems of the country are accomplishing one side of the vast work of responding to this need. Music in the schools has taken tremendous strides. The vastly greater proportion of children who gain a musical start through this system, however, quickly depart from its influence. As education specializes with the advanced age of the pupil there is a rapidly decreasing proportion of pupils who are reached by this musical influence. It is only the smallest proportion of pupils that go beyond the most rudimentary forms of education. Most are quickly thrown out upon the world where their one musical influence is the popular street music and the music of cheap shows. Expansion of their musical horizon has stopped.

The value of musical education in the school systems, however, is not to be under-rated because of this fact. Such education is the one way to lay the beginnings of the foundation for musical development of the mass, and educators would be reprehensible if they did not bring music into their plans to the fullest possible extent.

Once the young people are out of school they are workers. They can be reached now only in their hours of recreation. The beginnings of music have been given them in school. The existence of a great art of music has been pointed out to them. But these beginnings, except in the most minute proportion, are an influence that has led to nothing. The mass of the population has emerged into a world of hard work and recreation coupled with music of the commonest sort, which in no way bears out what they have been given to understand to be the possibility of music. They quickly forget the musical ends to which they have been first directed, and accommodate themselves to that which exists about them.

It is precisely with these precious hours of recreation that Park Commissioner Stover has to do. His long and deep sympathy with the great masses in New York City makes it peculiarly fitting that an extension of his splendid plans for music for the people throughout the park system this Summer, together with Dock Commissioner Tomkins' plans for the recreation piers, should be carried through the Winter in some way and made a permanent institution in New York.

Whether or not the school system, with its high school and other halls, be used in the ramifications of this plan, there should be involved in it something on a large scale which the people associate from the first with the idea of recreation. Whether this be in the form of concerts by a municipal symphony orchestra at such halls as the Hippodrome, Madison Square or Carnegie, or in some other form in places more accessible to the masses affected, the pure enjoyment idea, that of recreation independent of education, should be a prominent and essential feature of the plan. The ultimate effect is bound to be prodigious. It marks in the United States the first great bridging on an adequate scale of the gap between the mass of the people, both youthful and mature, and the world's music. It is the great step toward the making of a musical nation.

GRAPPLING WITH SUNDAY CONCERTS

In the efforts of Canon Chase, of Brooklyn, as reported in MUSICAL AMERICA last week, to prevent the Sunday concerts of the Philharmonic Society of New York in Brooklyn next Winter, the two worlds of religion and art clash.

Time was when religion was the mother of art, and art consisted almost wholly in what the church provided, and which was always associated with religious observance. Great painters painted for the church, and the composers composed for it. The art provided in the courts of princes entered in no way into conflict with religion. Art as a commercial enterprise did not ever cross swords with the church.

Time has changed all that. The carrying out of art developments, especially in music, has led to great commercial enterprises, such as operatic and orchestral organizations. That which once belonged almost wholly to the church has broken away from it. Music, carrying within itself its own spirituality in its own right, entrenches itself in enterprises commercially conducted, which conflict with the intent and purpose of the spirituality in religion, which also, it is to be remembered, must have material support and be conducted upon a rational economic basis.

It is a struggle in evolution—a question as to which, in its present form, is the stronger force in the modern world, art or religion; which can offer the most to modern humanity, and which is humanity more ready to support.

It may be a pity that art and religion have been thus divorced. But again, it may be that each had something to work out for itself in its own sphere which could not have been worked out in combination, and that both have developed independently in order to reunite in the future upon a broader basis. The mere Sunday question in itself seems to pale before this greater question.

Could the church enfold the art of to-day, or could art merge its spirituality into true religion and become one with religious observance, as with the Greeks, or the artists of the Renaissance, the question would not arise. But things must be taken as they are, and it only remains to see which side has the strength to win.

There should be no conflict. There is right on both sides. It is only such struggles as the present that will bring the central truth in each to the front, and when the flame of truth in each appears in the heat of the conflict, the two forces, even if they cannot actually unite, will work together in harmony for the good of mankind. There are elements in both that must be retained in the end.

NEGLECTED CENTENARIES

Among the various centenaries of composers which have been celebrated of late two have been passed over with but slight notice. These are the centenaries of Schumann and Chopin. The latter was born June 8, 1810. The birth date on the tombstone of Chopin reads 1810 also, although Grove's dictionary states that March 1, 1809, is the correct date.

The lack of attention given to the centenaries of these two composers does not argue lack of greatness on their part. Few makers of music have won their way to the hearts of people as these two have done. Each accomplished a great work. Schumann through sheer intellectual force made himself the pivot upon which turned the romantic movement in music. His literary sympathies and talents led him to bring the arts of literature and music into a more intimate relation than they had previously enjoyed. Moreover, Schumann opened up the subjective world—the inner

world of the individual—to music, to a degree to which it had never been opened before.

Chopin's achievement was quite different. Although the quality of intimacy is as great a characteristic of his music as it is of Schumann's, it has far less of the remote and mystical quality. There is strange secrecy in many of Schumann's confidences, whereas Chopin's intimacy is more in the nature of a refinement and grace in the expression of universal sentiments. Chopin's larger greatness lay not so much in the fact of his having composed so much good music for the piano as in the fact that he created a universe within the range of piano music. Chopin is a microcosm. Through the medium of pianoforte music he presents a world which includes everything from subtle sentiment to towering heroism.

A reason for the lack of elaborate centenaries of Schumann and Chopin may be found in the fact that, all in all, their music is intimate and not festal. They are masters to celebrate not by outward glamor but in the spirit, and thus their centenaries have undoubtedly been celebrated by the army of their admirers.

Professor Sevcik says of the native Bohemian: "There is singing going on all around him almost from the moment he opens his eyes on the world."

How like Bohemia is to New York!

Our last hope is gone. It is reported that the Mighty Hunter has not brought back with him any of those fabled authentic Congo melodies.

It is predicted that a definite standard for teachers of music will be established in the Bryan presidential.

Can a composer earn his living? asks a correspondent. No, but he can earn his publisher's living.

PERSONALITIES



An Amateur Photographer Snaps Busoni

Herewith is an interesting snapshot of Ferruccio Busoni on his recent trip to Denver. It was taken at McCook Station by a fellow passenger, who recognized the maestro and made use of the opportunity to photograph him while the Overland Limited, by which they were traveling, was being held on account of a disturbance on the line ahead. The pianist stood in front of a stage coach while the camera was doing its work.

Falk—The number seven has always been a talisman for Jules Falk, the violinist. He is a seventh child, born in the seventh month of the year, and his press agent mentions under his breath that it was also on the seventh day of the month at seven in the forenoon that this interesting event occurred.

Charlton—Loudon Charlton, who will be business manager of the New York Philharmonic Society next year, is enthusiastic over the extent of musical appreciation in this country and believes that too much stress has been laid upon the encouragement given music by the foreign element in America. "It has been my experience," he says, "that the native born are the ones who support and appreciate music. Even in a German city like Milwaukee, it is not the Germans who turn out to the best concerts. This is largely due, no doubt, to the fact that the foreign element is largely of the lower classes."

Caruso—Caruso likes to sing with Toscanini conducting the orchestra chiefly, he says, because Toscanini allows the singer a certain license, although only, of course, on condition that true musical lines are never overstepped. "He is an artist in the highest sense of the word," says Caruso, "and when he finds it necessary to reprove us we do not resent it."

Bachner—Louis Bachner, the pianist, is one of those rare individuals who is willing to forego lucrative engagements in order to satisfy to the full his artistic principles. After being offered a number of highly tempting appearances with the Boston Symphony Orchestra some years ago he suddenly took it into his head that his playing was not yet what it should be; so abandoning all further thought of public appearances, he betook himself to Europe for several years' hard study under Godowsky.

AMERICAN PIANIST RESUMES CONCERT WORK IN GERMANY



ELSA VON GRAVE

American Pianist, Who Recently Completed Successful Tour of German Cities

BERLIN, June 4.—The American concert pianist, Elsa von Grave, who for a time had suspended her professional work, has again, very much to the delight of her numerous admirers, returned to the concert platform. Her recent tour through Germany, which lasted two months, was a veritable triumph. She appeared in most of the leading cities of Germany, playing in seventeen orchestra concerts and in two concerts each in Vienna, Dresden, Leipzig and Hamburg. So successful has been her tour that she has already been re-engaged in many cities for next season. She also expects to play in Berlin during the coming season. J.

MINNA KAUFMANN, SOLOIST

Soprano Wins Ovation at Hasbrouck Institute Musicale

A musicale given in connection with graduation exercises of the Hasbrouck Institute, by the department of music of that Jersey City school, served to advance a number of talented musicians, and was made especially interesting by the appearance, as assistant soloist, of Minna Kaufmann, the New York soprano. Besides singing a group of songs, Mme. Kaufmann gave an aria from "Traviata" which displayed her vocal powers to fine advantage and earned a veritable ovation for her. Bohm's "Still Wie die Nacht" was sung as an encore with beautiful effect.

Gustav Becker, who is superintendent of the music school, introduced a number of his own pupils on this program, notably Walter W. Kreiser, who, although practi-

cally a beginner, played Beethoven's sonata, "Pathétique," in admirable fashion. The three movements from Mozart's Concerto in E Flat were played respectively by Agnes Kirby, Louise Kirby and Geraldine Wagner. Mr. Becker played the orchestral part, and the whole performance was marked by facility of expression and fine interpretative sense.

Other pupils of Moritz E. Schwarz, Rudolph Jacobs, S. Cammillo Engel and Emil W. Mueller completed the program.

THE RAGE OF WAGNER

Reminiscences of the Master's Strenuous Rehearsal of Nibelung Dramas

In a book called "Bayreuth After Thirty Years" glimpses are given of Wagner rehearsing the Nibelung dramas for the Festival of 1876, by Richard Fricke, who was a ducal ballet master engaged by Wagner to help stage the four operas. The *New Music Review* prints a translation of parts of this book, including the following:

"In the orchestral rehearsal as late as June 22 Wagner again changed everything that he had arranged three days before. He went even further; he even changed the tempi in the orchestra, and at the passage where *Brünnhilde* sings 'Lebe, Weib, um der Liebe willen,' which he had taken quite slowly yesterday, he demanded a complete change. He was fearfully excited, sprang about and stamped his feet. The *Walküren*, with their big, heavy shields and spears, were bathed in perspiration. The *Sieglinde* had yesterday sung her difficult passage, 'Rette mich, Kühne,' pretty much to his satisfaction. To-day nothing was good enough. With a look of rage he turned away from her, muttering angrily to himself. I had never seen him so before.

"How he sings the music himself with the artists, beats time, stamps about the theater! It is all a necessity for Wagner's state of mind that he must once more sweat out what he has composed. As he hears his music—so it seems to me—a kind of paroxysm overcomes him, and in this outpouring of emotions he feels well physically. It seems to me that it is a good thing for him to rage thus."

"On Sunday, August 13, was the first performance of 'Das Rheingold.' In the changes of scene many things went wrong, things that had never happened at any rehearsal. At the close Wagner was called for half an hour, but did not appear. He sat in his room, beside himself with rage, abusing all the artists except Hill and myself, who were with him, and was not to be calmed."

COLORADO COMMENCEMENT

Attractive Programs Arranged by School of Music

COLORADO SPRINGS, COL., June 10.—Commencement exercises of Colorado College begin to-day, and Dean Edward D. Hale, of the School of Music, has arranged especially attractive programs. Parts of Rossini's "Stabat Mater" will be given by a mixed chorus of students, under Mr. Hale's direction, and the Girls' Glee Club will sing. The regular term of the School of Music closes with a series of eight recitals by advanced pupils. In addition, there will be a contest for the prize medal given by Mr. and Mrs. George Rex Buckman, in memory of Elva Ione Besore Wolfe. The contestants are Miss Amsden, Mrs. Draughton, Miss McLaughlin, Miss Wharton, Mr.

Banning, Mr. Berryhill, Mr. Brett and Mr. Makinney.

Each contestant plays opus 27, No. 1, Beethoven, and one other number. Among the selections chosen are Schubert's "Impromptu" and "Minuet," Rubinstein's "Kammenoi-Ostrow," the Rachmaninoff "Prelude" and Von Weber's "Concertstück."

Mrs. H. H. Seldomridge, former president of the Colorado Springs Musical Club, leaves for New York, June 15, for a term of study with William Nelson Burritt.

Victor Herbert in Peril

LAKE PLACID, N. Y., June 16.—Victor Herbert, the composer; his wife, daughter and son, and Mrs. Rida Johnson Young, the dramatist, who is a guest of the Herberts at their camp, had narrow escapes to-day when the Herberts' boathouse was burned. The party was preparing for a boat ride, and Clifford Herbert, the son, a Princeton student, was starting the engine on his motor boat, when it back-fired. The boathouse took fire and a twenty-gallon tank of gasoline exploded, wrecking the building and the boat. All miraculously escaped injury.

An Opera Cast of 1680

In "The Story of Opera," by Markham Lee, reference is made to the extraordinary number of performers required in 1680 for Freschi's opera, "Berenice." There were 100

virgins, 100 soldiers, 100 horsemen in iron armor, 40 cornets on horseback, 6 mounted trumpeters, 6 drummers, 6 ensigns, 6 sackbuts, 6 flutes, 12 minstrels playing on Turkish instruments, 6 pages, 3 sergeants, 6 cymbaleers, 12 huntsmen, 12 grooms, 12 charioteers, 2 lions led by two Turks, 2 elephants, 4 horses with Berenice's triumphal car, 12 horses drawing six cars, 6 chariots, 100 living horses in a stable, a forest filled with wild boar, deer and bears.

Vienna Society Offers \$2,000 Prize for Composition

Word has been sent to New York that the Society of Music Lovers of Vienna, which will celebrate the 100th anniversary of its foundation in 1912, has offered a prize of 10,000 crowns, or \$2,000, for the best composition for chorus and orchestra. The offer is open to composers of all countries, and the society is especially anxious to have American musicians compete. It is prescribed that the words must be in the German language, and that the competition is to be anonymous, the composer identifying himself by a motto or title. All manuscripts must be sent in by May 1, 1912, and the winning composition will be produced in the season of 1912 and 1913.

Anton Van Rooy, the baritone, has been more in demand for guest engagements in Europe during the last year than any other Wagnerian singer.

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ECHOES OF MUSIC ABROAD

[Continued from page 11.]

rival in a *chambre séparée* which is constructed entirely of waltz motives."

IF Gustav Mahler's gigantic Eighth Symphony fails to impress the Munich public as an epoch-making work when the first performances are given in September the composer will have no occasion to reproach either himself or the various organizations participating in niggardliness in the number of rehearsals. In all there will be thirty-two rehearsals of the orchestra and choruses under Mahler's personal direction during this month and September. The preliminary choral training has been cared for by George Göhler with the Leipsic Riedel-Verein and Franz Schalk with the choral club of the Vienna Society of Music Lovers and the children's chorus of the Central Singing School in Munich.

The assignment of its vocal solo parts is as follows: Gertrud Foerster, of Vienna, first soprano and *Mary Magdalene*; Marta Winternitz-Dorda, of Berlin, second soprano, *A Penitent*, Irma Koboth, of Munich, the *Mater Gloriosa*; Ottilie Metzger, of Hamburg, first alto, the *Woman of Samaria*; Tilly Koenen, of The Hague, second alto, *Mary of Egypt*; Felix Senius, tenor, *Doctor Marianus*; Nicola Geisse-Winkel, of Wiesbaden, baritone, *Pater Ecstasius*; Richard Mayr, of Vienna, basso and *Pater Profundus*.

RUSSIAN dancers continue to carry everything before them at four of London's variety theaters. The most formidable, perhaps, of Anna Pavlova's rivals is Tamara Karsavina, whose brief visit to Paris caused an interruption in the performance of the Glazounow-Chopin ballet "La Sylphide" at the Coliseum and a revival of the "Warrior Dance" from Ernst Reyer's "Salammbô" pending her return.

Karsavina has been trying to convince an interviewer that the path even of a *première danseuse* is not strewn with roses all the way—if she aspires to attain a high position in her profession her life must be of the most strenuous and self-sacrificing order. Which sounds exactly like what every well-coached prima donna tells ambitious young singers. "I commenced work at the age of nine," she explained, "and for eight years studied dancing continuously and laboriously at the ballet-school in St. Petersburg, which, by-the-way, occupies one entire block. I was just seventeen when I passed the final examination held at the school. Thence I was taken to exhibit my powers on one of the Imperial stages, where I have remained ever since. The Imperial theaters are largely kept up by the Czar and no less a sum than \$2,500,000 is drawn annually from the Royal treasury for their maintenance."

"I am now twenty-five," continued the candid Karsavina, "so that in the natural course of events I still have twelve years of dancing before me—certainly not more, for at the age of thirty-seven a dancer of the Russian Imperial Theaters is forced to retire on a pension, which happily provides amply for her future."

A ROSTAND opera is on the cards for a *première* at the Paris Opera

FRANK RILEY'S RECITAL

Buffalo Baritone Pupil of Mme. Humphrey, Wins Favor

BUFFALO, N. Y., June 21.—A recital of considerable interest was given in Aeolian Hall on the evening of June 9 by Frank Riley, baritone and pupil of Mrs. Frances Helen Humphrey, together with Katherine Kroenberg, soprano. Mr. Riley was in his best voice, and captivated his numerous hearers by the beauty and thoroughness of his art. He sang Von Fielitz's cycle, "Eli-land"; airs from "Gioconda" and "Eury-anthe" and shorter songs by Pergolesi, Moreau, Hahn, Dvůřák, Hammond and Massenet. Mr. Riley encompassed with the utmost success the widely diversified styles represented by these composers, disclosing a beautiful voice and consummate facility in its management. His diction, too, was impeccable, and this whether he was singing in English, French, German or Italian. According to the *Evening News*, "Mr. Riley displayed a beautiful quality of voice, of compelling sympathetic and musical character, ample in power and generally very

Comique next season—not a harmonized or orchestrated "Chantecler," however. "Pierrot Laughs and Pierrot Weeps" is the name of the novelty and of course the poet of "Cyrano de Bergerac," "L'Aiglon," "Chantecler" and a "Faust" in the making is responsible for the book only. The music has been written by Alois Rostand, an uncle of Edmond Rostand, so it's all in the family. Hitherto unknown to fame, the composer comes before the public for the first time with the score of a pretentious opera, in which he is called upon to live up to the pace set by a librettist of world-wide renown.

FOR the wind-up of the season and to help Claire Friché and "Carmen" offset the depressing effects of an overdose of "Elektra" and "Salomé," Yvonne de Tréville was brought back to Brussels to sing a rôle for which she is particularly well adapted, the name part of Delibes's "Lakmé." This American coloratura soprano has sung in Vienna, Budapest, Dresden, Berlin, Frankfurt-on-Main, Stockholm and Copenhagen during the regular opera year now closed.

FROM Hector Dufranne's birthplace, Borinage, there has come forth another singer with gifts similar to those of the noble-voiced bass-baritone erstwhile of the Manhattan. His name is Auguste Bouillez and his début was made at the Brussels Monnaie in the Dufranne rôle of *Jokanaan* when Mary Garden sang *Salomé*. His profession was that of a wheelwright before he decided to try a short cut to glory via the lyric stage. Like the tenor Bourillon, an ex-champion bicycle rider, and Charles Dalmorès, who showed himself capable of carrying a *Carmen* Calvé and a *Sapho* Garden on certain occasions that helped to make Manhattan history, the baritone *débütant* is an athlete of the first order.

THE Stern Choral Society, of Berlin, conducted for many years by Friedrich Gernsheim and after him by Oskar Fried, will sing under a new bâton next season. Ivan Fröbe, conductor of the Munich Tonkünstler Orchestra, the former Kaim Orchestra, has been chosen successor to Fried and under his direction three concerts will be given during the Winter, with Mozart's "Requiem," Handel's "Hundredth Psalm," Gluck's "Alceste" and Oskar Fried's "Das trunkene Lied" as the chief features of the program scheme. To give a Gluck opera—any opera, for that matter—in concert form is a singularly un-German procedure.

THE crisis in the affairs of the People's Opera in Vienna has passed. The institution is to be continued on the same basis as heretofore, but with a strengthened company. Alexander von Zemlinsky and Dr. Walter Robb, of Breslau, are both under consideration for the post of director, while among the new singers will be Franz Naval, the tenor, at one time of the Metropolitan and since then of the Vienna Court Opera, the Berlin Royal Opera and the Berlin Komische Oper, in turn.

J. L. H.

even in production." The *Courier* remarks among other things that "the artistic manner in which he delivered the program of taxing requirements was a distinct credit to his own musical intelligence, as well as to his teacher, Mme. Humphrey, who has every reason to be proud of her pupil."

Travels of Boston Violinist

BOSTON, June 20.—Word was received last week from Evelyn Street, second violinist of the American String Quartet, stating that she had arrived safely in Germany after an unusually pleasant sea trip, with interesting visits ashore at Gibraltar and Naples. Miss Street stopped over in Milan to visit the Cathedral, and journeyed by comfortable stages through Switzerland, visiting at Lake Como on her way to Wiesbaden, Germany, where she and her mother will stay several weeks. Miss Street expects to return to America early in August, to be with the quartet for work on repertoire for next season's concerts. The quartet will be at Medfield, Mass., during August, where Charles Martin Loeffler has his Summer home, and it will have the benefit of his valuable coaching. D. L. L.

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SALT LAKE CITY, UTAH, June 10.—Salt Lake offers no greater attraction to tourists or to Salt Lakers themselves than the great organ in the Salt Lake Tabernacle, belonging to the Mormon Church. It has been conceded by visiting musicians that this is the finest instrument in America, if not in the world. It was constructed more than thirty years ago, entirely by Utah artisans and mostly from native materials. It was built under the direction of Joseph Ridges, and later reconstructed by Niels Johnson, assisted by Shure Olsen, Henry Taylor and others.

In later years many rapid strides have been made in organ construction and effects. The Church authorities decided to have this instrument at least abreast of the times, and called in the services of the W. W. Kimball Company, of Chicago, who placed entire new mechanism in the instrument, using such of the old material as was good for years to come, in the way of pipes, and revoiced the instrument according to modern schools. The work was completed about five years ago, and since that time the organ has been regarded as the *ne plus ultra* in organ building. Such is the verdict of so eminent a critic as Dr. George W. Walter, organist of the Temple, Washington, D. C., who paid a special visit to Salt Lake City in April, 1901, for the purpose of studying the organ. His statements have been echoed by numerous prominent organists, who have since visited the city.

The front towers have an altitude of forty-eight feet and the dimensions of the organ are 30x30 feet; it has 110 stops and accessories, and contains a total of more than 5,000 pipes, ranging in length from one-fourth inch to thirty-two feet. It comprises five complete organs—solo, swell, great, choir and pedal; in other words, four keyboards in addition to the pedals. It is capable of thousands upon thousands of tonal varieties.

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Keyboard of the Tabernacle Organ in Salt Lake City, with Professor McClellan at the Keys

feet from the instrument, which places him well among the choir. Undoubtedly the organ owes much to the marvelous acoustics of the Tabernacle, but even with this allowance made it is still the most perfect instrument of its kind in existence. Free public recitals are given under direction of the First Presidency by Professor John J. McClellan, the Tabernacle organist.

L. S. G.

Hungry Club Hears Good Music

A musical program of merit and charm was enjoyed by the 150 persons who attended the "Double Centennial" of the Hungry Club of New York Saturday night, June 11, at its 200th dinner. Holger Birkerod, a Danish baritone recently arrived from a residence in Berlin, made a great impression by his splendid voice and his admirable style in Danish and German ballads. In Berlin he is often likened to the famous Heinemann, and he bids fair to make an equally favorable impression on this side. He has been engaged for recitals at Bar Harbor and Newport during the Summer. Inga Hoegsbro, the Scandinavian

TWO-DAY FESTIVAL IN LITTLE BLACKFOOT, IDA.

An Ambitious Program, Including "The Messiah," Presented in City of 2,500 Population

BLACKFOOT, IDAHO, June 16.—Blackfoot can boast a population of but 2,500 persons, but it is not too small to have a music festival and to set a pace in the encouragement of music that other towns in the State may well follow. The festival began to-day and continues to-morrow, and includes a performance of "The Messiah." A guarantee fund of \$1,000 was raised by the city's business men, and the Mayor proclaimed a holiday in honor of the event.

A chorus of 125 local singers, Professor E. C. Rowdon leading, is assisted by Ethel Terry, pianist, and R. H. Clayton, the baritone, of Blackfoot. The solo, quartet and orchestra are furnished from Salt Lake City, under the direction of Fred Graham. The Salt Lake singers are Irene Kelly, Edna Dwyer, Fred C. Graham and Horace S. Ensign. The orchestra numbers twenty-one men, and is headed by L. P. Christensen.

Of the success of the festival there is no doubt. A sample program, that of to-morrow's matinee, may prove of interest:

March, "Hohenzollern." Unrath; Selection, "La Gioconda," Ponchielli; Quartet, "Rigoletto," Verdi, Miss Kelly, Miss Dwyer, Mr. Graham, Mr. Ensign; "Peer Gynt" Suite, "Morning," Asa's Death, Grieg; Romanza, "Tannhauser," Wagner, Mr. Clayton; Overture, "Festival," Leutner; "Unfinished Symphony," Schubert; Sonata, "Pavane," Opus 13, Beethoven, Miss Terry; Selection, "Madama Butterfly," Puccini.

Innes's Band in Milwaukee

MILWAUKEE, June 20.—Innes's Orchestral Band has opened a two-weeks' engagement at the Auditorium in this city. More than 2,500 persons attended the opening concert, and a more appreciative audience has never before assembled in Milwaukee. The program was a combination of Liszt, Chopin, Mendelssohn and Schumann numbers, arranged so as to please an audience of catholic tastes. The Gloria Washington march, by Mr. Innes, in its initial rendition, brought forth such a burst of applause that the leader was forced to repeat it. Virginia Listemann, soloist, disclosed a clear soprano voice and her work was encored many times.

M. N. S.

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Success of Dr. Lawson's Pupils

Francis Camillo, baritone pupil of Dr. Franklin Lawson, who lately refused a good church solo position, has been engaged by the Ware Opera Company for principal parts. Blanche Creighton, also a pupil of Dr. Lawson, is a principal in the same company. Harlan Knight, a basso profundo, pupil of Dr. Lawson, is scoring success on the road in the "Chalk Line," a one-act play written expressly for him. Dr. Lawson will probably remain near New York City all Summer so that he may continue his work with his pupils in his studio, No. 1 East Forty-second street.

To Direct Lutheran Choral Society

H. S. Schweitzer, organist and choirmaster of Christ Evangelical Lutheran Church, Brooklyn, has been appointed musical director of the Brooklyn Lutheran Choral Society just permanently organized. The object of the society is, the study of worthy music, both secular and sacred, as provided by composers of ancient and modern music. The officers are: President, the Rev. E. E. Fischer; vice-president, C. F. W. Fritzhler; secretary and treasurer, J. E. Ernst. Rehearsals will be started the first Monday of October.

The salary of \$15,000 a year which Hans Tänzler is to receive as first tenor of Berlin's new Grosse Oper has been equalled heretofore in Germany only by the sums paid to Alvary and Katharine Klafsky some years ago in Hamburg.

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AUGUSTA COTTLOW

Garnett HEDGE TENOR

The climax of interest in Ernest Newman's latest volume of "Musical Studies" is reached in the third essay of the series, which consists of almost one hundred pages devoted to the all-important subject of program music. The question of a musical translation of concrete matter has for almost a century been a painful thorn in the sides of the advocates of "absolute" music and reversion to the atavistic formalities of classicism. Of late years they have resisted tooth and nail against a tendency which they were formerly inclined to tolerate with more or less amusement and contempt, with the presupposition, of course, of its measureless inferiority to music which depended for its effectiveness upon purely objective beauty. "Formerly," says Mr. Newman, "the dear old virginal academics shuddered if the foul word (program music) polluted their chaste ears; now they condescend to discuss it, more or less temperately, but always with the idea that it is an inferior branch of the great music family—a kind of poor relation of absolute music."

There is little doubt that with the great mass of people music that tells a definite story must always be more popular than that which can indulge merely in abstractions—or so, at least, claims Fuller Maitland in Grove's Dictionary. To this idea Mr. Newman takes exception, asserting that there are millions of people "who prefer abstract ear-tickling that saves them the trouble of anything else while they are listening." One of the complaints of the untutored amateur against program music is that . . . he cannot sit quietly and listen to the music as it comes, but must needs first . . . predigest a long story out of the analytical program. Moreover, he believes, the reason that descriptive music was not more widely cultivated in the time of the classical composers was because of their lack of a sufficiently developed orchestral technic. It is ridiculous to quote, as so many feel inclined to do, the motto set by Beethoven over his "Pastoral" symphony. "If the imitations of the nightingale, the cuckoo and the quail, the peasants' merry-making, the brawl, the falling of the storm, the flow of the brook . . . are not painting but merely 'the expression of feeling,' well, so is the hanging of *Till Eulenspiegel*, the death of *Don Juan*, and the battle in 'Em Heldenleben.'" And if the sixth symphony will not suffice as a palpable illustration of Beethoven's programmatic tendencies, there are the "Battle of Vittoria," the "Leonore" overtures, the "Egmont," the "Coriolanus," the "Ruins of Athens," the "King Stephen," and so on. It is the height of injustice to accuse modern writers of inability to master the old methods of expression as the reason of their turning to victorial music. "If a man's musical ideas spring from quite another way of apprehending life than that of the absolute musician, why should he abjure his own native form of speech in order to mouth and maul unintelligently the phrases and forms of another musician whose mental world is wholly foreign to his? . . . You may regret that so many modern musicians should prefer program music to absolute music, but you cannot settle the big aesthetic problem by invoking Haydn, Mozart and Beethoven."

Writers of program music must not forget, however, that a musical phrase must not only be appropriate to a given character, subject or situation, but must have musical interest as well, though by this Mr. Newman does not mean that the phrase must of necessity sound equally pleasing when regarded in the guise of absolute music. The differences between the two types are considerably amplified and illustrated by the English critic in succeeding pages which considerations of space unfortunately forbid us from quoting. This point will be made clear, however, by a mention of his own comparison of the first theme of Beethoven's eighth symphony with the *Hunding* motif in the "Walküre." In the former the pleasure aroused is due entirely to the intrinsic beauty of the theme, and nothing else; in the latter it is due as much as anything else to its appropriateness to the character it endeavors to depict. The closing phrase of the "Erlking," too, means little as absolute music, but acquires portentous significance

* "MUSICAL STUDIES," published by John Lane. Second Edition. By Ernest Newman. Review of essays continued from last issue.

NEW MUSICAL PUBLICATIONS

in conjunction with the words of the song.

Passing over Mr. Newman's account of the rise of program music from the little descriptive pieces in the Fitzwilliam Virginal Book and the Kuhnau Bible Sonatas, we reach the most interesting portion of the essay—the criticism of Wagner's music dramas "from the standpoint of the symphonic poem." This he begins by quoting Wagner's opinion on the want of lucidity in Berlioz's programmatic compositions as compared with those of Liszt, who, without endeavoring to follow specific incidents, merely rethought in music what the poet had said in words. It is along these lines that the music of the future will be built, says Mr. Newman. For while Wagner raised his ideal to the highest possible point of achievement, the music drama will not stand the most searching analysis which its perfecter would have liked to have applied to it. Wagner's desire was to produce poems of such a nature that no word should suggest a sentiment not genuinely worthy of musical translation. He succeeded as nearly as was possible in "Tristan." "But even in the pure, dazzling, magnificent metal of 'Tristan' itself we find embedded here and there a refractory piece of alien ore, of raw material. . . . Reduce the coarser unemotional, explanatory matter of opera as you will, some of it you are bound to retain, . . . for without it opera cannot have enough intellectual, dramatic consistency to ensure our getting hold of it." Therefore, the logical manner to attain Wagner's end of having as little waste matter in poetic music as possible is none other than the symphonic poem. The prelude and "Liebestod" in "Tristan" "form a kind of rudimentary symphonic poem in the hearing of which we never ask to hear a word or see an actor." While "on Wagner's principles the essence of Shakespeare's 'Romeo and Juliet' is contained in Tchaikowsky's overture." In spite of his favoring the symphonic poem, however, Mr. Newman would have it understood that he does not mean to imply that opera is a false and useless art form. "We must have opera; by it alone can certain needs of our soul be satisfied."

The writer has also some things to say regarding the symphonic poems of Strauss. A consideration of these may be deferred, however, until the review of his essay on "Strauss and the Music of the Future."

It is almost a foregone conclusion that the average novelist who endeavors to weave musical discussions in the texture of his story is foredoomed to come to grief through sheer ignorance of its technical terminology. A happy instance of the contrary is to be found in Gertrude Atherton's latest achievement, "The Tower of Ivory." Not only does the writer omit no opportunity to disclose her acquaintance with, and her admiration for, the Wagnerian music dramas, but she indulges in lengthy and rhapsodical descriptions of their various scenes with a frequency and a voluminousness that threatens to halt altogether the main action of the tale. But in spite of the fact that she makes use of a number of different and unconventional spellings of *Brünnhilde* and *Isolde* she has familiarized herself with amazing thoroughness with her Wagnerian librettos. Of that she allows none to remain in doubt. Whoever wishes to refresh his memory on the texts of "Tristan" or "Götterdämmerung" need only read Mrs. Atherton's chapters on the subject.

Aside from its musical aspects, Mrs. Atherton's work exemplifies the fact that to be interesting, a novel need be neither perfect in form nor profound in substance. Notwithstanding its ponderousness in its discussion of the trivial, its verbosity, its introduction of many irrelevant elements, and despite the lengthy stretches of erroneous psychological analysis, "The Tower of Ivory" is most distinctly readable. If readability only is the *raison d'être* of a novel, Mrs. Atherton has succeeded admirably in her purpose.

Munich, the best available substitute for the very center of Wagnerism, is the scene of the most interesting episodes of the story. There *John Ordham*, a young English nobleman of romantic proclivities, and an embryonic diplomat, is with more or less listlessness perfecting his German. He is befriended by a certain antique *Princess*

(Continued on page 22.)

* "The Tower of Ivory." The Macmillan Co., publishers. By Gertrude Atherton. Cloth, 466 pages.

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MME. CAHIER ADDS TO VIENNA LAURELS

**American Contralto Kept Busy
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and Concert**

VIENNA, May 30.—Mme. Charles Cahier, the American contralto, is one of the busiest of Vienna artists in the "post-mortem" season of music. Last week she filled an engagement at the Schumann Memorial Festival in Munich, singing the following *lieder* of the master: "Dass du so krank gervorden," "Alte Laute," "Jemand," "Lied der Braut," "Er ist's" and "Der Nussbaum." She was most enthusiastically received by public and press. The critic of the *Münchener Neueste Nachrichten* wrote of her singing as "one of the deepest and most moving pleasures that I have ever experienced in a concert hall. It is difficult to tell which is most to be admired—her wonderful voice or her really remarkable artistic personality."

On Sunday evening a closing Wagner cyclis for the season was inaugurated at the Royal Court Opera with the performance of "Rienzi." Mme. Cahier sang the rôle of *Adriano* for the first time, and added to her reputation as one of the leading lights at the Vienna Opera. Her singing was a delightful example of that ripe, intelligent vocalization over which she is master, and her acting gave her a place apart from all the other members of the cast. The big aria in the third act was an opportunity for the display of a breath technic remarkable for its fineness, and of a tone that was warm and rich, carrying easily to every part of the large auditorium. A more charming *Adriano*, so far as looks were concerned, could hardly be imagined. Frau Elizza as *Irene* was vocally superb, as usual, though she is no actress. If the Royal Court Opera had a few more singers like Mme. Cahier and Frau Elizza there would be little cause for the complaints which are voiced on all sides against the mediocrity of most of the performances there. Of Schmedes's *Rienzi* the less said the better. Corvinus's full-toned bass was welcome in the part of *Colonna*.

The other nine operas of Wagner will be given with intervals of two or three days in between the performances, which, with the Italian "Stagione" which is scheduled for June, will about fill out the remaining days of the present opera season here. The following operas will be sung during the series of Italian performances: "Ernani," with Signor Battistini in the title rôle; "Rigoletto," "Maria di Rohan," "Barber of Seville" and "Aida." Edyth de Lys, the American soprano, will appear in several of the operas.

CHICAGO AMATEURS DEMONSTRATE ABILITY IN OPERATIC ENTERTAINMENT



Members of Opera Class of Anna Groff-Bryant Institute, Chicago, in Their "Aida" Costumes

CHICAGO, June 18.—A delightful operatic and dramatic performance was given by the members of the opera class of the Anna Groff-Bryant Institute of the New American School of Vocal Art on Wednesday of last week, in the Assembly Room of the Fine Arts Building, before a large audience. The program opened with a comedieta in one act, by Sir Charles Young, "Les Femmes Russes," the rôles in which were taken by the Misses Pixley and Reeves and Mrs. Holmes. The vocal program was presented by Mrs. Holmes, lyric soprano, who, among other selections, sang Meyerbeer's "Shadow Song" from

"Dinorah," and J. Dale Stentz, baritone, who sang the Prologue from "Pagliacci" and the "Toreador" song from "Carmen," as well as the aria from "Faust," in heroic fashion. Mrs. Holmes gave a fine display of her versatility by her singing of the brilliant "Bird Song" from "Pagliacci."

The third part of the program was the second act of the opera of "Aida." The title rôle had a fine Oriental embodiment in the person of Miss Reeves, who looked every inch the princess. Miss Pixley appeared as the royal *Amneris*. Both these principals sang with a great deal of intelligence, and acted with discretion.

The chorus of court ladies embraced Mrs. McLane, Mrs. Weaver, Mrs. Brand, the Misses Ahrens, Havens, Wilken, Maltby, Wellington, Woodmansee Heggs and Emmons. The incidental divertissement was furnished by a quartet of Moorish dancers, impersonated by the Misses Ellis, Keffer, Jallings and Graham. The operatic work was done directly under the supervision of Mrs. Anna Groff-Bryant, who trains her pupils with the thoroughness of a most exacting stage manager. The chorus was drilled by Helen Margaret Manchec, who furnished the accompaniments. The Moorish dancers were pupils of Mary Burr.

A rumor has been in circulation during the last few days that Felix von Weingartner will leave his position as director of the Royal Court Opera within a very short time, and that Franz Schalk, one of the present conductors, will succeed him as head of the opera house.

News of Leo Slézak's Paris successes has reached Vienna, and has called forth not a little feeling of resentment, caused by the remembrance of the very few times it was granted Viennese operagoers to hear their lost favorite this Spring. The *Neue Freie Presse* contains the following echo to the Paris news: "Viennese music lovers and operagoers will read with great pleasure, of course, of the singer's success in Paris, all the more on account of the fact that they themselves get to hear him so seldom. Their satisfaction would, of course, be increased to a marked extent if they could have the opportunity of convincing them-

selves once more personally of the vocal and histrionic abilities of Slézak. In the case of a singer this personal contact is not entirely superfluous, and the Vienna public has been only too long referred to bulletins of victory which record Slézak's deeds of fame in far-off lands. When the singer recently came back to Vienna after his long 'leave of absence' there occurred in the very last moment a refusal to sing on account of vocal indisposition. Let us hope that Mr. Slézak will be as splendidly disposed again during his next appearance in Vienna as we are very happy to learn seems to have been the case during his latest 'guest' appearance elsewhere."

The direction of the Volksoper will remain for next season in the hands of Rainer Simons, the present head of the theater. Negotiations which Director von Maixdorff, formerly of the Stadttheater in Brunn, had been carrying on with Director Simons,

with the object of buying the latter out of his contract with the city, were broken off in the last moment, so that the affair of the directorship at the Volksoper is settled for the present at least.

Mme. Charles Cahier has recently been decorated by the French government with the "Palme d'officier d'Académie," in recognition of her aid in making French music well known in foreign countries.

EDWIN HUGHES.

Belasco Costumes for Puccini Opera

Permission has been granted by David Belasco to Gatti-Casazza, of the Metropolitan Opera Company, to copy the costumes worn in Mr. Belasco's original production of his "The Girl of the Golden West," from which drama Puccini has derived the plot and name of his new opera. The Metropolitan company's costumer started on his work in the Belasco studios last week.

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That is How Harold Bauer Impresses Paris Critic in His Piano Playing—Admiration of Arthur Hartmann—The Russian Dancers' Season.

PARIS, June 5.—Harold Bauer's two recitals of last month left me thinking how gigantically he represents a very great age—the Present. There is something of the "superman" in this artist, the man who stands as the product of all the great ages past, and who understands and interprets them all aright because they are a part of his final compound—of his "modernity." He is in his brain, in his playing, the spirit, not of the superficial modernity, conscious only of its surface, but of the modernity realized as the progeny of all antiquity.

One feels this as a great significance in Bauer's interpretations of modern music in which he is more remarkable to me than in any other. He goes behind it and seems to give us not only the thing itself as it is, but all that has made it. And he ventures prophetically into the Future too, and challenges the skeptic to follow. In short, he compels one by the way he plays to think and feel and speculate as to what music has meant, what it means, and what it may yet come to mean to humanity. He is not an artist of phases. He is an artist of universal equilibrium.

Another Anglo-Saxon—at least an Anglo-Saxon by adoption—of no small power is winning the admiration of musicians here. He is Arthur Hartmann, already well known in America and Germany. His two concerts on the 20th of May and the 2d of June inspired the keenest interest. The beauty and soberness of his Bach balanced his fairly impish skill at the tricks of his trade, displayed in some brilliant concert numbers. Such pyrotechnics are not only forgivable but thoroughly amusing and, therefore, desirable when done with the grace and perfection with which Hartmann invests them.

That Hartmann is both an instinctive and an intellectual musician, one sees not only by his playing but by his authoritative transcriptions of Debussy, MacDowell and others and by his own symphonic compositions.

An American violinist of the first order is something that Paris has stood in want of for some time. The young artist has already established himself in a circle of pupils and appreciators, which is continually on the increase. His popularity in America has reached a point of civic recognition in the far West. Seattle has re-

cently opened up a Boulevard Hartmann in his honor.

* * *

Pavlova stands jauntily tip-toe on all the tables of all the restaurants in Paris, of any pretensions to worldliness, and in all the windows of all the shops, like a graceful little patron saint of pleasure. And it is doubtful if St. Genevieve herself ever inspired so unique an homage as does the image of the little dancer.

The season of the Russian ballet—sans Pavlova, alas!—opened last Saturday evening with "l'Oiseau de Feu" by Stravinsky. This will be followed by eleven representations in all, of "Schéhérazade," of Rimsky-Korsakow; "Carnival" with the music by Schumann; "Orientales," choreographic sketch; "Giselle" by Adolphe Adam, "Céopâtre" by Arensky; Glinka, Rimsky-Korsakow, Moussorgsky and Glazounow; "Les Sylphides" with music by Chopin and "Le Festin," suite of dances. The season is under the management of Emanuel Rey and promises to be one of the most brilliant in many years.

LOUISE LLEWELLYN.

Augusta Cottlow to Remain in Europe Next Season

On account of her splendid prospects in Great Britain and on the Continent, Augusta Cottlow, the young American pianist, has decided not to return to this country next season, though her managers, Messrs. Haensel & Jones, have received many inquiries regarding her. In addition to her excellent reputation as a concert pianist she is fast establishing her fame as a teacher and has at the present time a number of very promising pupils, among them being a gifted young Russian countess, Sophie von Zouboff. Miss Cottlow is a great favorite in London, where she is playing and being entertained in many distinguished houses.

\$800 for a Trumpet

PARIS, June 14.—The sum of \$800 was the highest price paid on the first day of the sale of the Baron de Levy collection of ancient and rare musical instruments at the Hotel Drouot. This sum was brought by a splendid silver trumpet, one of six made for the Hundred Guards of Napoleon the Third.

NEW MUSICAL PUBLICATIONS

[Continued from page 20.]

Nachmeister, an intimate of the court of the "mad king," Louis II, and by the Royal Court Singer, *Margarethe Styr, Gräfin von Tann*, an American by birth, who years previously in her native country had borne the suggestive name of "Peggy" Hill. The latter, after a self-imposed seclusion of nine years, reacts strongly but spiritually to the association with *Ordham*. Through the encouragement of the *Princess* and the clever intriguing of his mother *Ordham* is eventually married at his home in London to one *Mabel Cutting*, a beautiful but vapid American heiress. The news of the engagement reaches *Margarethe Styr* just previous to a performance of "Tristan," arousing her intense wrath, to which she gives vent in an astoundingly impassioned portrayal of *Isolde*. A brief period of married life serves to bring home his disillusionment very forcibly to *Ordham*, who, waking to the consciousness of his real love for the intellectual *Styr*, finances a season of Wagnerian opera in London for her. But his affection for his wife has completely disappeared, and, indifferent to the fact that her confinement is imminent, he follows *Styr* to Munich. A telegram received upon his arrival there informs him that his child has died at birth, and that *Mabel* lies close to death. But before returning he faces *Styr*, who now unfolds to him the whole story of her past existence of misery, vice and ignorance, eventually surmounted by her developing intellect. Two days later

he reaches his wife's bedside in time to witness her death and receive her accusation of his having been the cause of it. Back he forthwith hastens to Munich, where he finds himself the lone spectator at a midnight performance of "Götterdämmerung" commanded by the king, with *Styr* as *Brünnhilde*. But she, determined not to permit considerations of love for the Englishman to supplant her art, rides into *Siegfried's* funeral pyre at the close and is duly incinerated. Overwhelmed by this last misfortune, *Ordham* succumbs to brain fever, from which he eventually emerges as a diplomat and lives to a suave, unloving old age, under the title of *Lord Bridgminster*.

While one can pardon the writer's chronological licenses regarding operatic events, one cannot forgive the freedom with which she subordinates what might have been a really tremendous character, such as *Margarethe*, to the wholly inferior *Ordham*. With the exception of the former, Mrs. Atherton's characters are utterly sordid, base, and artificial. *Ordham* is a character improperly conceived or faultily portrayed. We are told that he is brilliant and lovable, but we know him only as a weak egoist, whose morbid and superficial self-consciousness is mistaken for genius. *Margarethe Styr* is an incomplete portrait, and though unreal, yet is appealing. She is really great in having the fund of her own emotional experiences to draw upon and the intellect necessary to utilize them in the portrayal of Wagner's heroines.

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FACES A FUTURE OF BRIGHT PROMISE

Dorothy Temple, Boston Soprano, Has Completed Studies Here and Abroad

BOSTON, June 20.—Dorothy Temple, soprano, returned to this country early in June, after a season's study in Rome with the distinguished teacher, Aristidi Franceschetti, and will spend the larger part of the Summer at her home in Winchester, Mass. At the close of the season Miss Temple was made a Distinguished Active Academician of the Royal Philharmonic Academy of Rome, having passed with great success the examination conducted for membership in the academy by a council composed of Sgambati, one of the first men in music in Italy; Cotogni, one of the greatest of the old Italian singing masters, and Mme. Petini, a well-known musician of Rome. The first time Sgambati heard Miss Temple sing—in fact, before she had begun her studies with Franceschetti—he unhesitatingly predicted a great future for her.

The success of Miss Temple in her European study furnishes a striking example of what an American girl can accomplish when she is properly fitted by study here and secures the right master there. Miss Temple's early studies were under the direction of her accomplished mother, and this was followed by a year with William L. Whitney, of the International School of Music. Miss Temple studied very hard during her season in Rome, and made rapid progress in her operatic work and study of songs. She became one of Franceschetti's favorite pupils as a result of her ability and her capacity for work. Her Italian diction is noteworthy, and caused her teacher to remark that no one would know that she was not an Italian from her pronunciation of the language. The picture which appears with this article shows Miss Temple and her teacher in the courtyard connected with the studios, and was taken a day or two before she left Rome.

Miss Temple possesses an unusually



Dorothy Temple, Soprano, of Boston,
and Her Teacher in Rome, Aristidi
Franceschetti

pleasing personality, which, with her beautiful voice, will unquestionably lead her to success in her public work in America during the coming season. She already has a number of engagements booked, including a short tour during the Summer in Maine and New Hampshire and engagements in New York and Boston in the Fall. Miss Temple prefers concert, recital and oratorio work to the opera, and it is not probable that she will enter the operatic field.

D. L. L.

Press Boycott of Schumann Festival

The Schumann festival which was arranged by the musical associations of Stuttgart, and for which Max von Pauer was engaged as director, will have no notice at the hands of the Würtemberger press. Some time ago one of the papers published a criticism of a Stuttgart singer, which his colleagues thought so severe that the association, "in order to discipline the press," withdrew an advertisement from the paper. Thereupon the associated journalists of Würtemberg passed a resolution condemning the action and agreeing to ignore the festival. Newspapers not in the organization joined the boycott, and, according to the published report of their action, "the world will never know through the press how well or how poorly the

Schumann compositions were rendered by the singers who could not stand criticism."—*New York Tribune*.

Ogden-Crane Pupils Give Musicales

The advanced class of the Ogden-Crane School of American Opera, of New York, gave a most enjoyable musicale June 14, the pupils showing the effect of careful training by their teacher, Mr. Crane. Edna Stocker sang the "Call of Radha," Ware, beautifully, favoring also with an encore. Alice Taft revealed her excellent voice, singing "Delight," Luckstone, in a finished manner. Helen Dickson sang "Roses," by De Koven, delightfully; Nanette Willowby Annin sang "Will o' the Wisp" and "Mavourneen" with charm, and showed decided improvement; Emma Rogers's beau-

tiful mezzo voice was heard in "Longing" and "To You," and Frank Malone gave pleasure by his singing of two songs. Mme. Crane sang the "Hindu Slumber Song" and "A Dream of Song" charmingly, concluding a splendid evening of music.

CLARK PUPILS IN RECITAL

Songs in English Sung with Excellent
Enunciation and Interpretation

BOSTON, June 20.—Pauline H. Clark, whose studio is at the Hotel Cluny, Boylston street, gave a pupils' recital last Saturday afternoon, assisted by Frank H. Luker, pianist, of the Faelton Pianoforte School, and Irene Osborne Elsie Luker and Gertrude E. Devine, accompanists. Songs by Mary Sumner Salter, Brownell, Bond, Mrs. H. H. A. Beach, Liza Lehmann, Nevin, Cadman, Hammond, Chadwick, Whelpley, Brahms, Saint-Saëns and others were sung by the following pupils: Mrs. Mabelle Trask-Allen, Gertrude E. Devine, Elsie Luker, Eleanor L. Whelan, Bessie Levine, Lucy A. O'Neil and Irene Fogg. Each pupil gave evidence of careful training in the fundamentals of correct singing. The English language alone was sung, and with perfect diction, beauty of tone and intelligent interpretation.

Mr. Luker's piano solos were an artistic addition to the program, which was enjoyed by an interested audience including some of Boston's best-known teachers and musicians.

At the close of the recital Mrs. Mabelle Trask-Allen was immediately engaged as contralto for the North Avenue Congregational Church, Cambridge, Mass. Mrs. Allen possesses a voice of wide range, power and beautiful quality. Her work with Mrs. Clark the past two seasons resulted in marked progress.

Mrs. Clark has been a pupil of Mme. Gertrude Franklin Salisbury, and also of the late Pauline Lucca, of Vienna.

D. L. L.

Jomelli Wins New Admirers at Dinner of New York Society

Mme. Jeanne Jomelli; Hugh Allan, baritone; Robert Cavendish, basso cantante; Emory Randolph, tenor, were the musical artists who last Saturday night made the program of the Hungry Club's birthday dinner one of remarkable delight. Mme. Jomelli sang half a dozen selections and two duets with Mr. Allan, Mr. Randolph and Mr. Cavendish each sang several soli and two duets, and all of the artists won the most enthusiastic applause. Samuel H. Quincy played the accompaniments. Mme. Jomelli made a most pronounced impression by her charming personality as well as her supreme art. Senator Chauncey M. Depew was the orator of the evening; Harriet Ross read a birthday ode written by Gen. Stillman F. Kneeland; Mme. Bona recited; Edmund Russell made a little speech about Mme. Jomelli, and Paul Cremonesi gave an amusing pantomime. The printed programs bore a birthday greeting written by Katherine Staggs.

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Lillian Eubank and Louis Rousseau, pupils of the New York Institute of Musical Art, where they have been studying under Alfred Giraudet, have attracted gratifying attention to themselves and their instructor. Miss Eubank gained prominence at the graduation exercises of the institute by the remarkable range of her contralto voice. Until a few months ago Mr. Rousseau was a clerk in a bank. Mr. Giraudet was so agreeably surprised when he heard him sing a popular Roumanian song at a social gathering that he undertook immediately to prepare him for opera. Mr. Rousseau is now on his way to Europe to continue his studies this Summer with Mr. Giraudet.

BROOKLYN'S PROSPECTS

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During the coming season there will be given, under the joint auspices of the Brooklyn Institute of Arts and Sciences and the Brooklyn Philharmonic Society, five concerts by the Boston Symphony Orchestra, at the Brooklyn Academy of Music. Also for five evening concerts of the New York Symphony Orchestra, and five afternoon symphony concerts for young people by the same organization. There will be five concerts by the Kneisel Quartet, three by the Flonzaleys, song recitals by Mmes. Schumann-Heink, Homer, Nordica and Messrs. Bonci, Bispham; piano recitals by Josef Hofmann, Busoni and Mme. Samarsky; a violin recital by Mischa Elman; choral concerts by the Sheffield Choir, the Brooklyn Arion and the Brooklyn Oratorio Societies, and concerts by the Philharmonic Trio and several other chamber music organizations.

The municipality of Vienna has undertaken the complete renovation of Schubert's natal house.

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PREPARING MUSIC FOR GREAT EUCHARISTIC CONGRESS

MONTREAL, June 20.—There will be no holidays for anybody connected with the music of the Catholic churches of this city during the present Summer. Every organist, every choirmaster and director and every singer of importance is engaged upon the preparations for the musical events of the coming Eucharistic Congress of September next, which is expected to be the most tremendous ecclesiastical ceremonial ever held upon this continent.

Every parish church in the city and district is making the most earnest efforts to have its music in a state worthy of the thousands of prominent Catholic clergy and laymen who will be visiting here for the occasion. Millions of dollars have already been spent upon the preparations for the congress, and out of this the musical side of the worship, in the matter of new organs, organ enlargements and training of choirs, has received its full share. The task of completing the projected great organ at St. James's Cathedral proved too much for such short notice, but the quality of the music at that place of worship has been brought to a level such as it never before attained. The same is true of many other of the city churches.

The great central event of the congress, which lasts from September 6 to 15, will

be the public procession of the Holy Eucharist and the celebration of open-air mass on the slopes of Mount Royal. The musical portion of this event will be provided by a choir of 2,000 voices, under the direction of Professor Guillaume Couture, the most eminent Catholic musical director of Canada, and one-time maitre de chapelle of St. Clotilde in Paris and the intimate friend and associate of César Franck and Gabriel Fauré. The accompaniment will be provided by the "Harmonie" military band, a Catholic organization, specially enlarged to one hundred pieces. The voices for this choir, which is selected from all of the better Catholic choirs of the city, are all ready being rehearsed in sections, and general rehearsals will begin in a few weeks. The parts usually taken by solo voices will be sung in unison by the corresponding voices of the combined Cathedral and Notre Dame Church choirs, 300 in all.

At the particular desire of Archbishop Bruchesi, the whole of the music in connection with the congress will be of the strictest Gregorian type. According to Dr. Frederic Pelletier, organist of St. Leo's Church, it will be "the first occasion in America of the presentation of strict Gregorian ecclesiastical music upon such a scale and with such care and fidelity." K.

IN MONTGOMERY, ALA.

Many Youthful Musicians Reveal Talent in Pupils' Recitals

MONTGOMERY, ALA., June 18.—The last week has been filled with recitals by pupils of the many teachers of this city. On one occasion the juvenile department of the Eilenberg-Lindner Conservatory gave its final recital of the season. Among the talented pupils there were Elizabeth Wilkerson, Margaret Walthour and Kathryn Waller, a ten-year-old girl who attracted particular attention. On the following evening the advanced department gave its final recital, and especial mention is due Ella Vaughn Patterson, Helen Weil, Kate Durr, Isabel Norwood, Anecola Bingham, Jeanetta Haas, Eunice Chambless, Susie Reese, Lucille Cogburn, Lucharlle Wilson, Delma Foster (these in piano), and in the violin department, Helen Chaffee, Evelyn Glass and Pauline Lewy, with Rita Miller in the voice department. The climax was reached when Master Cecil Davis played Debussy's "Dance." Cecil is an extremely talented youth, and already has a large repertoire memorized.

The pupils of Mrs. Lena Smith Taylor gave their closing recital at the studio, No. 17 South Lawrence street, a few days ago. Mrs. Ladye Bolling presented her pupils a few evenings ago at her home studio, No. 18 Wilson street. Last evening the pupils of Mrs. P. I. Minderhout played at the parlors of the Jesse French Piano Company, especially talented members being Dorothy Minderhout, Earline Minderhout, Elise Parrish and Minnie Surratt. The Sternfeld Studio of Music gave its final recital at the parlors of the Seals Piano Company on the evening of the 6th.

Mary Pickett, of Fitzpatrick, Ala., a pupil of John Proctor Mills, is winning laurels as a portrait painter. Mr. Mills will not give a public pupils' recital this season on account of the recent death of his sister. The Wednesday Morning Music Club has disbanded for the Summer. Judging from the newspaper reports, this club has evolved into a social club more than a study club, as it was last year, each meeting being given over to a luncheon, with a few solos sandwiched in "à la Creole." J. P. M.

David Bispham's End-Season Plans

Davis Bispham filled a private engagement in Radnor, Pa., recently, at the home of Mrs. Jane Frances Sullivan. On June 28 and 29 he will sing at the Music Teachers' Convention, in Syracuse, and on July 1 he sings at the Music Teachers' Convention, at Princeton, Ind., after which he will go to the Pacific Coast to take part in the Bohemian Club's "High Jinks."

Townsend Pupil Church Soloist

B. STON, June 20.—Benjamin E. Berry has been elected tenor soloist at King's Chapel. Mr. Berry is a pupil of Stephen Townsend, one of Boston's most successful teachers, possesses an excellent voice, and is a thorough musician as well. D. L. L.

A BOSTON PUPILS' RECITAL

Some of F. Addison Porter's Own Compositions Played by Young Pianist

BOSTON, June 14.—Pupils of F. Addison Porter gave a pianoforte recital in Steinert Hall last evening before a large and pleased audience. The program opened with Schumann's "Faschingsschwank," op. 26, No. 1, which was played with precision and understanding by Estelle W. Story. Pearl Wilkins gave a finished rendering of Rubinstein's "Kamennoi-Ostrow." Pauline Tranfaglia, who gave a successful recital of her own in Jordan Hall recently, played four compositions by Mr. Porter—two Preludes, "A Winter Sunset" and "Humoresque"—and gave the closing numbers on the program—a Romance in D Minor, by Sibelius, and Liszt's Hungarian Rhapsody, No. 6—which she played with brilliancy, and after which she was recalled many times. Miss Tranfaglia also displayed her versatility by playing at short notice Liszt's "Rigoletto" Fantasie, which was to have been played by another pupil, who was ill.

Aline Tarbell played Liszt's Consolation, No. 1, and Gnomesreigen, with grace and flexibility, the latter selection being indeed a fairy dance in her interpretation. A group of Chopin numbers, including Prelude, A major; Waltz, A flat major; Mazurka, C major; Etude, G flat major, was played by Eunice M. Kiley, who has made a special study of Chopin.

Mr. Porter will go to his camp, "White Birches," at Lake Winnecook, Me., June 22, to remain until September. He has several works in mind which he will develop during the Summer, and will thus add to his excellent list of compositions. Mr. Porter will also try out his new motor boat, which he has just purchased. A large number of students has already engaged time with Mr. Porter for next season. D. L. L.

Music of the Flowers

In an article in the June Musician Angelo M. Read, a piano teacher, of Buffalo, writing on "Flowers and Tones," advances the novel theory that "the flower, as the head of the plant, has a voice of unmistakable quality, which is heard by organizations differing from our own." He suggests that, by means of an instrument tentatively called the corollaphone, it may become possible to hear the music of the flowers. He dwells on the interchangeableness of color and sound, stating that is already possible to produce the former from the latter.

Enter Milton Aborn Russo

A budding opera singer, three weeks old, has been named Milton Aborn Russo in honor of Milton Aborn, the senior member of the firm of opera in English impresarios. The child is the son of Domenico Russo, the Italian dramatic tenor who sang with Hammerstein's opera comique organization last Winter, and has since been appearing with the Aborn English Grand Opera Companies.



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WOMEN'S PHILHARMONIC

New York Orchestra Completes Unusually Successful Season

This has been an unusually successful season for the orchestra of the Women's Philharmonic Society of New York, of which Marguerite Moore is conductor. The orchestra has played better, and, perhaps for this season, oftener than heretofore. On Monday evening, June 13, it furnished the program for the commencement concert at Drew Seminary, Carmel, N. Y. The audience was large and appreciative, and the solo numbers by Mabel Hertz, of the orchestra, were ardently applauded. Miss Hertz plays with abounding freedom and virility and a clear-cut brilliance of style. She was accompanied at the piano by Miss Moore.

Especially pleasing of the orchestral numbers was a group of Dutch and German folk songs, requiring infinite finesse, and two movements of a Handel concerto. Miss Moore interpreted the latter with reverence and breadth, always alert for its sharp contrasts and unexpected turns of expression. The players also caught the true Handelian spirit. This is their most ambitious work, and promises good things for the near future. The program follows:

Maestoso and Air, Handel; Cebell, Purcell; Canzone Amorosa, Nevin; Mazurka (Mlynarski), Mabel Hertz; Dutch Folk-Song, fifteenth century; German Folk-Song, "Maerchen," Komzak; Romance et Bolero (Dancla), Miss Hertz; Sarabande, Blumenfeld; Berceuse, d'Osten Sacken; Polka, Sokolow.

MUSIC IN KANSAS CITY

Carl Busch Directs Closing Event of Philharmonic Chorus

KANSAS CITY, Mo., June 20.—The graduating exercises of the Kansas City Conservatory of Music and Art were held on Tuesday evening. Diplomas in the piano department were presented to Artie Mason Carter, of Weston, Mo., and Katherine King, of Leavenworth; in the violin department to Elma Medora Gaton, and in the elocution department to Gay Elston.

The Philharmonic Choral Society, under the direction of Carl Busch, gave the closing concert of the season on Tuesday evening in Independence, Mo. Gade's cantata, "The Crusaders," was sung, with Mrs. W. N. Robinson, soprano; Paul Baltz, tenor, and E. F. Jones, basso.

Edward Kreisler's 120th organ recital in the Independence Boulevard Christian Church on last Sunday afternoon was a request program. He played Baldwin's Sonata in C Minor, Clerambault's Prelude in D Minor, the Bach Fugue in D Major; Rubinstein's "Rêve d'Angélique," Shelley's "Tanfure d'Orgue," Lemare's Spring Song and the overture to William Tell by Rossini.

George Deane, a native of Missouri, but who has lived the past eighteen years in Boston, where he is widely known as a tenor and vocal teacher, will come to Kansas City this Summer to locate. M. R. W.

American Singer Weds

PARIS, June 19.—F. Earl Warren, an American singer, was married to-day in the American Church to Olga Schmitt, daughter of Senator A. P. Schmitt, of Chicago.

Felix Weingartner's music drama, "Orestes," was sung at the Prague May Festival.

TROUBLES OF CHICAGO'S MUSICAL ART SOCIETY

Most of the Discussions Concerning Them Lack Stamp of Authority—Apollo Club's Plans.

CHICAGO, June 20.—Musical busybodies are plentifully employed nowadays in stirring up discussion over the remains of the late Musical Art Society. It might appear that a large portion of the membership of the organization does not know what all the row is about, despite considerable classified information that has been issued through circular letters; but those most deeply interested are disinclined to discuss the matter, save as it concerns their side of the case—and then only in a limited way. The Musical Art Society was not organized for business, and when the business element began to creep in, dissensions became acute. All the ideals of art for art's sake have apparently been thrown in the air by the new turn of affairs. At this time it would be impossible to comment upon the effect of reorganizing, save that it appears to be the desire of the majority of the members.

Perhaps some people may misconstrue the announcement that the Apollo Musical Club of Chicago will return to its old quarters in the Auditorium this Winter as having some bearing upon the affairs of the Musical Art Society; but, the fact is they are not in the least associated. When the Chicago Grand Opera Company purchased the lease of the Auditorium from Klaw & Erlanger, the board of directors of the Apollo Musical Club was approached among the very first with an offer to give the Apollo Club time for its concerts. The bitter experience of five years ago was not forgotten, when Klaw & Erlanger had to pay a considerable bonus to the club on account of the "Messiah" dates that were booked in that house, which they would not yield for "K. & E." vaudeville.

Under the new arrangement the Apollo Club will give two performances of the "Messiah" in December, the Friday before and after Christmas. It is possible that the Theodore Thomas Orchestra may not be able to play at this time, because of a disinclination to play Friday evenings, as the public rehearsals are held always on Friday afternoon following Friday morning rehearsals. The February concert will be Bach's "Magnificat" in G and "New Life," by Wolf Ferrari. The April concert will mark the presentation of a novelty, Jworyloch's "Dance of Death." This will be the first presentation in English, and the first representation of this great novelty in America, although twenty-six performances of it have been given in Germany, with signal success. The directors of the Apollo Club consider that the capacity of the Auditorium will not necessitate repeat concerts, except in case of the "Messiah." C. E. N.

Caroline Mihr-Hardy Under R. E. Johnston's Management

Caroline Mihr-Hardy, dramatic soprano, will be under the exclusive management of R. E. Johnston for the season of 1910-11. Both in concert and oratorio Mme. Hardy has won an enviable reputation. She has appeared with almost all of the leading orchestras and societies throughout the country.

A UNIQUE ST. PAUL CHOIR

First Methodist Episcopal Church Singers Close Interesting Year's Work

ST. PAUL, June 20.—Rollin M. Pease, choir director of the First M. E. Church, appeared recently with his choir of thirty-five voices in a rendition of Rossini's "Stabat Mater" for the closing service of his season's series of monthly song services. The choir is unique, inasmuch as it is composed entirely of members of the church and congregation, no others being eligible. This limitation seems not to restrict the ambition of the choir nor the effectiveness



ROLLIN M. PEASE

Director of the Choir of First Methodist Episcopal Church of St. Paul

of its efforts. Its work is distinguished by good vocal quality and a noticeable earnestness and unity of purpose. The chorus was particularly gratifying, voicing, as it did, a reverent spirit which made the music vital to singers and audience alike. Solo parts were taken by the Misses Casady and Frances Stout, Messrs. Connolly, Post and R. M. Pease. Franklyn Krieger presided at the organ.

Mr. Pease was called to St. Paul a year ago for the purpose of developing the musical talent within the church as a feature of the church activities. In doing this he has also opened the way to a wider circle of musical activity in studio and concert hall. As a baritone of excellent quality and range he is a valuable addition to the city's artistic resources. F. L. C. B.

A Congress of Lyceum Managers

WINONA, IND., June 20.—The big auditorium at Winona will be the scene of the International Lyceum Association Congress on September 1. This is the big meeting of the year for all the managers and agents in the lyceum world, which is still a big factor in the West.

Controller John Brown in Paris

PARIS, June 18.—John Brown, business controller of the Metropolitan Opera Company, is in Paris, and a frequent visitor at the Châtelet where the Metropolitan performances are being given.

CINCINNATI STUDENTS

GIVE MANY RECITALS

Commencement Exercises Held for Conservatory of Music and Metropolitan College

CINCINNATI, June 15.—The last week has been filled with student recitals and commencement exercises of the various local schools. The College of Music commencement was held on Thursday evening in Music Hall with seven graduates, and a program which showed splendidly the work being done at this institution.

On Tuesday evening, June 14, the commencement exercises of the Metropolitan College of Music, Elocution and Dramatic Art were held in the Odeon. Diplomas were issued to two organ and voice pupils, and certificates to three organ pupils, six pianists and four singers, special distinction being granted E. Elizabeth Steward and Burt Wulfekoetter.

On Friday evening the graduation exercises of the Cincinnati Conservatory of Music, Miss Baur's school, were held in Conservatory Hall. The closing concerts of the Conservatory extend over the entire month from May 28 to June 28, and are all being well attended.

The Conservatory was the scene of an excellent recital on Wednesday evening, when six pupils from Frederic Shailer Evans's class were heard. The usual high standard which characterizes Mr. Evans's students' public performances was in evidence throughout the evening.

Two talented pupils of Theodor Bohlman, Winifred Burston and Walter Chapman, were heard in a recital consisting entirely of two-piano compositions, on Friday evening, June 3. The program was one which attracted especial attention by reason of the novelties brought out, notably the Variations on an Original Theme, E Minor, by Wilhelm Berber, which was given with much brilliancy and excellent understanding.

Tuesday evening was devoted to a song recital by Lulu Urnston, pupil of Clara Baur. Miss Urnston manifested excellent scholarship and artistic understanding and a broad knowledge of vocal literature in the presentation of her program, which comprised arias from Handel and Bellini, groups of songs and ballads by Caldara, Scarlatti, Schumann and Schubert, and three songs, the product of her own pen. Walter Chapman, a gifted young pianist from Mr. Bohlmann's class, assisted Miss Urnston in two groups of solos.

Wilhelm Kraupner presented his pupil, Captain Herbert G. Neely, of the O. M. I., in a pianoforte recital at the Conservatory of Music last Friday afternoon. Captain Neely is a member of this year's graduating class. F. E. E.

Wins Music Prize in Colorado

COLORADO SPRINGS, COL., June 17.—The contest for the Buckman Medal in the Colorado College School of Music was won by Robert Hamilton Berryhill, a student from the Department of Forestry. The judges in the contest were Doric Fowler, Frances Heizer and Mrs. Harvey, of London, England. In addition to taking part in the competition, Mr. Berryhill closed the season with a recital in Perkins Hall, June 15. H. H. B.

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PRACTICAL HINTS FOR VOCAL STUDENTS

MME. CLARA DE RIGAUD, the New York vocal teacher whose work with beginners has attracted much attention, as well as her coaching in repertoire of well-known singers, is busily engaged in preparing for circulation among her students and teacher pupils a book giving the fundamental principles of her methods. Says Mme. de Rigaud:

"Correct tone-production is the foundation for all successful singing and the acquiring of a correct method is the greatest trouble of the young student. The whole question is one of mind instruction. With some teachers it seems to be rather a question of main force, the student singing at the top of his voice, and with others a question of anatomical knowledge. Neither method is right; the former ruins the voice by his method of straining it before the organs are ready for singing with the full voice, and the latter merely tangles the pupil in a maze of theories out of which he cannot find a way.

"The best way, it seems to me, is to explain to the pupil, in simple, untechnical terms, the fundamental ideas of tone-production, and to insist that physical effort be forgotten entirely. The student must form a clear mental conception which must always precede the production of tone, and unless the idea is correct the vocal result cannot be right. The greatest stress should be placed on the mental conception of tone and the least possible on the actual physical production. Physical movement of the inner vocal organs should also be kept to a minimum; the larynx should be held quiet and in a low position in order that it may not take space from the tonal cavity and decrease the resonance. The right inner vocal position is gotten by making the pupil take the right position of the outer vocal organs, which he can see and control.

"Every student of voice has studied piano, or is, at least, so familiar with the keyboard that he unconsciously thinks in terms as they appear on the piano keyboard. This he carries over into his vocal work with the result that he unconsciously tries to move the larynx excessively, thinking that the distance moved produces the difference in interval. This is, of course,

entirely wrong. Distance has nothing to do with the question and the only safe method is to focus the tone on the same point and forget about the piano keyboard.

"In conjunction with these ideas must also come perfect relaxation, since no tone can be free where there is the least muscular strain. To this end I find it advisable to have beginners take their first voice lessons sitting, since this induces relaxation and freedom.

"Good tone production, then, comes from relaxation, from a correct and quiet position of the larynx and focussing the tone on one point, and from the right mental preparation preceding the physical movement. Good tone production is the filling of the head cavities with sound; that is, making a tone that possesses the maximum of resonance and sending that resonant tone forth through the support of diaphragmatic muscle support. Moreover, to be the most effective, the tone must be emitted evenly and it must flow uninterruptedly, all of which is the result of a correct application of the above-named principles.

"Most teachers will admit the correctness of these ideas, but, alas, many of them cannot produce the right results. Signor Bonci said, in a recent issue of MUSICAL AMERICA, that the American teachers knew the theory of the voice but failed to produce practical results, and I think that he is right. Too many teachers deliver anatomical lectures to their pupils (to their wonderment) and only succeed in tangling them in a maze of terms and poorly understood explanations with the result that the student has no real mental conception of what he is trying to do and therefore flounders about hopelessly.

"Study physiology, yes, but impart it only to those pupils who desire it and who are advanced enough to understand it. To the others present a mental idea of tone, insist on the fundamental principles of relaxation and quietness of the organs of sound production, and correct tone-production will begin in the first lesson. This is not a theory; I have proved it to my own satisfaction, and many times have seen how it inspires the most skeptical pupil with confidence."

The choir of the First Methodist Church in Ann Arbor, Mich., under the direction of Mrs. Jessie Dicken Reed, contralto, sang Gaul's cantata, "The Ten Virgins." The solo parts were sung by Miss Ada Grace Johnson, Mrs. Reed, Burleigh E. Jacobs, Edward Reid and Orville E. White. Edward Kemp, bass, and Lou Blackney assisted the quartet.



Mili Balakirew

Word has just been received of the death early this month of Mili Balakirew, the well known Russian composer and critic. He was 75 years of age.

Mili Alexievich Balakirew was born at Nijny-Novgorod on December 31, 1836. His earliest musical training was received at the hands of his mother. Later he continued his studies with Oubilisheff, the well-known author of the "Life of Mozart," at whose country residence young Balakirew spent a number of years, becoming thoroughly acquainted with all the great classical masterworks contained in Oubilisheff's large musical library. In the latter's private band he also familiarized himself with the principles of instrumentation. More important still, he became thoroughly imbued with the spirit of Russian folk music, with which he found himself surrounded. At the age of eighteen he found himself in St. Petersburg full of enthusiasm for the new national art, which had found its inception in the work of Glinka. Balakirew found need for much enthusiasm in this sort of missionary work, for the public, brought up on Bellini and Meyerbeer, displayed little ardor in welcoming Glinka's opera, "Russlan and Ludmila." In 1861, however, he found himself at the

head of the new musical movement with a number of distinguished disciples, the first of these being Cesar Cui and the later ones Moussorgsky, Rimsky-Korsakoff and Borodin. The works of Bach and Handel, and later of Schumann, Berlioz and Liszt, were studied by this group with especial zeal, and the influence of these masters in their works is far more evident than that of Brahms and Wagner. In 1862, with the assistance of Lomakin and Stassow, Balakirew founded the Free School of Music in St. Petersburg. There he rendered a great service to Russian music by conducting a series of symphony concerts, at which compositions by Borodin, Cui, Moussorgsky, Glazounow and Liadow were given. In 1869 he was appointed director of the Imperial Chapel and conductor of the Imperial Russian Musical Society, and displayed a most commendable eclecticism in his arrangement of programs. For a number of years previous to his death he had lived a secluded life. Balakirew, though not an extremely prolific composer, produced seven interesting works for orchestra, including several overtures and symphonic poems, about thirty songs, and a number of piano pieces.

Jean Baptiste Weckerlin

Jean Baptiste Weckerlin, known as the "dean of French composers," died recently at the village of Geubweiler, in Alsace, where he was born eighty-nine years ago. Weckerlin produced a number of songs and other compositions, including an opera "L'organiste dans l'embarras," which was sung a hundred times. He was made successor to Félicien David as librarian of the Paris Conservatoire, and thus found opportunity for extensive researches on folk music, the results of which are published in a number of books on and collections of folk songs of various countries. Among these are "Echos du temps passé," "Echos d'Angleterre," "Chansons populaires des provinces de la France," etc.

August Geiger

GAINESVILLE, GA., June 14.—August Geiger, Doctor of Music, of Brenan College Conservatory, died here June 1.

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Chicago's Importance in Musical Education Shown at Commencements

More than 600 Students Were Graduated from Only Two Schools This Season—Many Teachers from the South and West Attracted by Summer Normal Courses

CHICAGO, June 20.—The past fortnight has been a memorable one in musical educational circles, with annual commencements, concerts, banquets and receptions. The Chicago dailies give little idea of the big world movements in music here; for with a multiplicity of commencements falling due they chose the line of least resistance, they chose to notice the doings of the grammar schools rather than the Universities or the schools of the allied arts.

The importance of this city as a musical educational center may be observed in the fact that the graduating class of one college this week numbered over four hundred and another conservatory had over two hundred graduates. As for the smaller schools their name is legion and all of them are more or less important as sustaining a high standard in scholarship. While many of the heads of the larger schools are going abroad, nearly all of the important schools have normal sessions during the Summer. Many teachers from the South and West make Chicago temporary headquarters for the Summer and give these normal sessions unusual interest and importance.

Herbert Miller who has enjoyed unusual success in his new studio in the Fine Arts Building, will keep his suite on the sixth floor open all Summer. He has been too busy for concert work during the past season but hopes to clear the way for more bookings out of town next year.

Frank Moore, organist of the First Presbyterian Church, one of the well-known members of the local musical colony, has just finished a beautiful home at Birchwood, a suburb of Chicago. Mr. Moore has designed his own house and declared to the writer that it was built like a Mason & Hamlin piano, to last.

First Soloist at Ravinia Park

George R. Brewster, the director of music and organist of the First Presbyterian Church at Lake Forest, Ill., will be the first soloist in the Ravinia Park concerts, singing the leading aria from "Esmeralda" as the soloist of the Chicago Philharmonic Orchestra, Monday evening, June 27. On June 4 Mr. Brewster will begin a six weeks' series of song recitals and solo engagements.

The five weeks' normal session of the American Conservatory of Music opens June 26 and closes July 30. There will be lectures by distinguished musicians and five recitals in Kimball Hall.

Thomas Holme, head of the People's Music School in Kimball Hall, who has been a tenant of the Kimball Building for twenty-five years past, states that he has never had a more successful teaching year than during the past season. He teaches the piano and associated with him is Mr. Schoenberg, violinist. The vocal pupils are instructed by E. C. Town. Next month Mr. Holme will go East and spend a month or so visiting Coast resorts, part of the time being a guest of Mr. Town, who has a country place on Narragansett Bay.

Louise Westervelt of the Columbia School of Music, sails next week on the North German Lloyd line and will spend the Summer in France and Germany.

Arthur Granquest, the pianist, will start for his Michigan farm in two weeks to spend the Summer.

Travels of Columbia Teachers

Elizabeth Savier and Eleanor Harris, of the faculty of the Columbia School of Music, accompanied by Elizabeth Faulkner, will sail next week by way of the State Line from Montreal for Europe. They will visit France, Germany and eventually witness the Passion play at Oberammergau.

Winnifred Lamb, a local pianist, at present sojourning in Paris, writes that she expects to take up piano study with Harold Bauer next week.

Mrs. L. E. Yager recently gave an evening in honor of Mrs. Magnus, the vocal teacher, and Lulu Jones Downing, the composer, whose songs were sung by Lucella Chilson-Ohrman, Mrs. Farnum, Mr. and Mrs. Tenny and Herbert Miller.

Helen Faucett-Bond, a pupil of Mrs. Margaret Salisbury, gave an interesting recital last week at the Salisbury Studio in the Fine Arts Building.

David Duggan, of the American Conservatory, will be soloist of the Minneapolis Symphony Orchestra for its tour again next season.

Walter Mathei, vocal teacher, has taken the office of Max Rabinoff, on the fourth floor of the Kimball Building, as a vocal studio for the Summer.

Grace Nelson, the Chicago soprano, who appeared for two seasons as the soloist of the Peoria Choral Society, has been requested to appear on the same program next season. She will also be the soloist with the orchestra at Ravinia Park early in July.

Daniel Protheroe, the composer, who leaves next week on a European tour, will be accompanied by the Rev. Dr. Frank Gunsaulis, one of the most eminent pastors in the West.

The Honolulu papers of recent issue have eulogistic notices of a recital given by Carrie Jacobs Bond in that Paradise of the Pacific.

Nina Bardwell, a pupil of Thomas Garst, gave a pleasing song recital last Saturday afternoon in Kimball Hall.

Big Choir for Zion City

John D. Thomas is directing a choir of 250 voices for the Zion City organization. They are giving a concert series on Sunday afternoons at the Central Tabernacle.

Tessie Lynde Hopkins, of this city, made a pronounced song success recently at Lansing, Mich.

Mr. and Mrs. Karl Bureen Stein have closed their studios in the Auditorium and gone abroad for the Summer. They return September 5.

Mabel Flint, a pupil of Jennie Thatcher Beach, gave a song recital last Thursday in Valparaiso, Ind.

The pupils of Mabel Webster Osmer, of the Sherwood Music School, assisted by Eleanor Carlton, gave an interesting recital at the Fine Arts Building last Tuesday evening.

Thomas N. MacBurney expects to remain in the city all Summer. His vocal studio in the Fine Arts Building has never

been more popular than this season. A little later, however, he expects to do considerable normal work, a task for which he is particularly well fitted, having had a long academic training as a teacher.

John J. Hattstaedt, director of the American Conservatory, sailed on the *Noordam* of the North Hamburg American Line last Tuesday, accompanied by his wife and daughter. They will visit Paris, Cologne, Brussels, Munich, and will attend the Passion Play at Oberammergau. Thence they will go to Innsbruck, visiting Florence, Venice and sailing from Naples.

Carl E. Craven, a tenor, pupil of Thomas MacBurney, gave a very successful concert last Tuesday at Gary, Ill.

Miss A. H. Holmes, secretary of the Sherwood Music School, accompanied by her sister, Louise Holmes, and Mr. R. K. Paine, of Manitowoc, sailed from New York on the *Lusitania* on June 29, and will visit England, Antwerp, Brussels, Cologne, Frankfurt, Heidelberg, Mayence and Munich. They will attend the Passion Play in Oberammergau on July 17.

T. P. Bergey was the assisting artist at the annual concert of Mrs. Rena Wilber, pianist, last Saturday evening at the Pythian Hall in Burnside, Ill. In addition to his regular numbers on the program, Mr. Bergey was called upon to respond to double encores.

The Apollo Club held its annual picnic last Saturday in Ravinia Park.

Helena Bingham gave a successful re-

cital of her own compositions for the Woman's Club of the Falkerstein Settlement House last Friday evening.

Frances McElwee, who has enjoyed an enviable reputation in the musical circles of Berlin for nearly twelve years, is having a delightful visit with friends in the cities of the Middle West and will sail for Europe on the *Barbarossa* early in August.

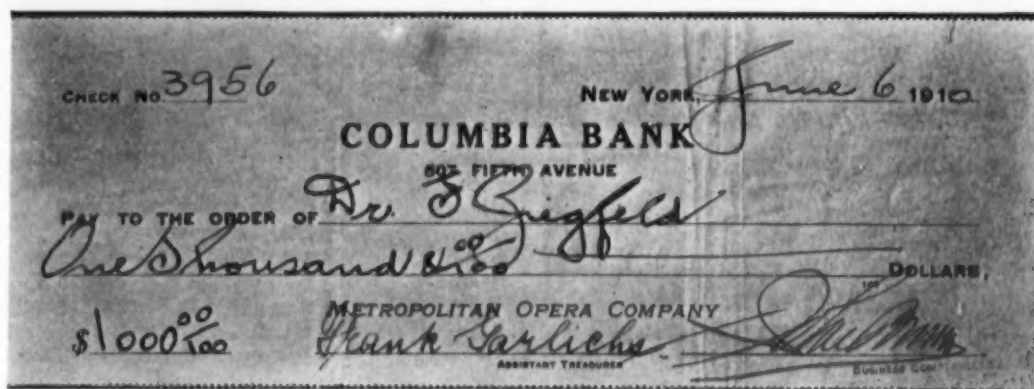
James A. Bliss is in charge of the piano department for the Summer term at the Sherwood Music School. Mr. Bliss was a pupil of Mr. Sherwood for several years. He is a prodigy of Mme. Lillian Nordica, who sent him to Mr. Sherwood and did much toward enabling him to continue his studies at the school.

Max Fischel's wonderful little violin pupil, Gertrude Consuelo Bates, recently gave a recital at Grand Rapids, Mich., that resulted in her immediate re-engagement for next season for the opening concert of the series in that city.

The graduates of the Bertha M. Stevens Piano Studio gave an interesting concert last Tuesday evening in Auditorium Recital Hall. The program was as follows:

Concerto in G Minor, op. 25, Presto (Mendelssohn); Florence Scott; Concerto in E Minor, op. 11, Romanze (Chopin); Genevieve Fay Smith; Concerto in E Minor, op. 11, Presto (Chopin); Ora Irene Smith; Concerto in A Minor, op. 31, Allegro Vivace (Godard); Marie Ogden; Concerto in A Minor, op. 31, Second and Third Movement (Godard); Frances O'Brien; Concerto in D Minor, op. 70, First Movement (Rubinstein); Aleta Werner-Davis. Awarding of diplomas. (Orchestral parts played on second piano by Miss Stevens.)

AN APPRECIATION OF CHICAGO'S MUSICAL IMPORTANCE



Photographic Reproduction of \$1,000 Check Given Chicago Musical College to Establish Two Free Scholarships in Behalf of Metropolitan Opera Company

CHICAGO, June 20.—Chicago, as a musical educational center, has been significantly honored by the Board of Directors of the Metropolitan Opera Company, in recognition given the services rendered by pupils of the Chicago Musical College during the last season's opera engagement at the Auditorium, in connection with the "Parsifal" performances. As already announced in *MUSICAL AMERICA*, the company has awarded to the Opera School of that institution of learning two free scholarships, worth \$1,000. The information was communicated through Andreas Dippel, administrative director of the Metropolitan Company. Carl Ziegfeld, general manager of the institution, was highly elated at the honor and asserted that not only did the awarding of these scholarships enhance Chicago's musical reputation, but that it marked the East's first recognition of the West as a musical equal.

The scholarships include lessons under

the most proficient instructors to be gained by any student in the school and will be free to the two selected by a board of judges from the Metropolitan Opera House. The scholarship contest, which is open to any applicant, will be held annually in the Ziegfeld Theater, Chicago. Dr. F. Ziegfeld, President of the Chicago Musical College, who sailed for Europe recently, wrote that the Metropolitan directors expressed great satisfaction in making the award to the Chicago institution. Aside from these scholarships the College itself has arranged to offer fifty free scholarships at the beginning of next season.

Dr. Albert Ham, of Toronto, is engaged in reorganizing the National Chorus of that city for the coming season's work, and the applications for membership have been so numerous that he has decided to increase the chorus to 220 members.

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LILLA ORMOND, Mezzo Soprano.

JOSEPH MALKIN, the great Russian Cellist. Assisted by Manfred Malkin, Pianist and Accompanist.

ARTURO TIBALDI, English Violinist.

EVA MYLOTT, The Australian Contralto.

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FROM "MUSICAL AMERICA" READERS

For Vocal Music in Vernacular

CHICAGO, June 4, 1910.
To the Editor of MUSICAL AMERICA:
Open warfare should be waged in all journals and newspapers throughout our country against the system of vocal music in foreign tongues. Art patrons with a smattering of foreign languages have no right to keep from our public what is its due—vocal music in the vernacular. Works which cannot be translated are too local in color to be worth giving. We may not care for our mother tongue, but we have a duty toward our English poets and dramatists and toward the progress of our national musical art. The system practised in America and England at present is a direct detriment to both.
E. E. F.

Charles Dalmorès Explains His Contract with the Metropolitan

LONDON, June 11, 1910.
To the Editor of MUSICAL AMERICA:
I wish to correct an announcement that I find in your number of May 28 in regard to my contract with the Metropolitan Opera Company. You have written \$30,000 for a year for four years. In this letter, then, I

wish to state that I am not engaged by the year, but for twenty weeks during the season, for four seasons. The first year at \$30,000, the second at \$40,000, the third at \$45,000 and the fourth at \$50,000.

After my American season I always make a tour of all the big German cities. I have just returned from such a tour now. It has been a triumphant one.

Last night I made my entrance in "Samson." It was a great success. M. Saint-Saëns was there; he came to my dressing room and congratulated me most heartily on my success.
Very truly
CHARLES DALMORÈS.

DAMROSCH IN SEDALIA

New York Symphony Concert Brings Out Record Audience

SEDALIA, Mo., June 6.—Music lovers of this city enjoyed a long-to-be-remembered treat Saturday night, when, at the Sedalia Theater, the New York Symphony Orchestra, under the magnificent leadership of Walter Damrosch, gave a concert before one of the largest audiences ever assembled in the theater. Musicians and society people were not alone in the audience, but those who belong to the working class, and certainly it proved beyond doubt that the West is waking up to music all along the line, for it was with intense appreciation that every number given was applauded. The orchestra was assisted by Sara Anderson and Marcus Kellerman, and that both gave great pleasure was attested by the recalls given them. Both responded, Miss Anderson with "Irish Love Song," by Margaret Lang; Mr. Kellerman with "Danny Deever," which aroused a storm of applause. Of the orchestral numbers it is probable that the "Hungarian Rhapsody," No. 1, by Liszt; the Prelude to "Lohengrin" and the Pantomime from "Les Petits Riens" aroused the greatest enthusiasm. It is a compliment to Sedalia that Mr. Damrosch has consented to bring his orchestra here for another concert next season.

The Ladies' Musical Club has arranged for a series of three concerts to be given by the St. Louis Symphony Orchestra, under the direction of Max Zach, early in the Fall. The soloist for the first concert will be David Bispham, and for the second Hugo Olk. The Ladies' Musical Club will furnish the voice numbers for the third.
R. P.

Macmillan's Success as a Maker of Talking-Machine Records

The Gramophone Company of London has just put on the market records by Francis Macmillan which are said to mark a new era in the production of violin tone on a recording machine. A London magazine devoted to the interest of reproduction machines has the following to say in regard to this record: "The records by Francis Macmillan, the American violinist, are something quite new in violin recording, being the clearest reproduction of violin tone yet afforded—the notes of the instrument seem to come right out of the trumpet, and all without any sacrifice of tone-color or charm. This is from many points of view a striking and fascinating record."

Mr. and Mrs. Kuester Entertain with Musicales

Mr. and Mrs. Eugene Kuester entertained with a musicale at their residence-studio on June 17. Among those present were Mr. and Mrs. Marcus Kellerman, Mr. and Mrs. Raymond R. Wells and Christian Hansen, of the Boston Opera Company. An informal program was given by Lorene Rogers-Wells, soprano; Marcus Kellerman, basso; Christian Hansen, tenor, and Edith Haines-Kuester, pianist. A feature of the evening was the rendition of several of the compositions written by Mrs. Kuester.

Music at Roosevelt Wedding

The musical program of the wedding service for Theodore Roosevelt, Jr., son of the former President, and Eleanor Alexander, which took place at the Fifth Avenue Presbyterian Church, New York, June 20, was

chosen by the bride, who is an amateur violinist of talent. Before the ceremony a program rendered by Nahan Franko's Orchestra included the overture to Wagner's "Tannhäuser," Dvůřák's "Humoresque," a Melody by Charpentier, the meditation from Massenet's "Thaïs," violin solo played by Mr. Franko, the "Love Song of Siegmund," from Wagner's "Die Walküre," Tchaikowsky's "Songs Without Words," Handel's Largo, Saint-Saëns's "The Swan" and Ganne's "Invocation." Wagner's "Lohengrin" was played during the bridal procession, and during the ceremony Schumann's "Evening Song," Mendelssohn's Wedding March and Meyerbeer's Coronation March, from "Le Prophète" were the postludes.

South Bend (Ind.) Students Heard in Pleasurable Concert

SOUTH BEND, IND., June 13.—Musical talent of much promise was revealed at the fourth annual commencement concert by the South Bend Conservatory of Music last Thursday evening at the Oliver Theatre. The program included choral selections, the "Soldiers' Chorus" from "Faust," and Vandewater's "Sunset," by male voices, and a ladies' chorus in Elgar's "The Snow" and the "Spinning Chorus" from the "Flying Dutchman," both conducted by Prof. Milton B. Griffith. Both choruses sang with unity, careful shading and splendid spirit. Individual selections were contributed by Julius Stein, violinist; Dan Baker, of Niles, Mich., tenor; Fred Oberndorfer, Goshen, Ind., violinist; Hazel Andrew, of Naugatuck, Conn., soprano; Valeria Bondurant, pianist; Hazel Harris, soprano, and Gladys Maurer, violinist. Martha Storer and Dora Hershenow were accompanists.

It was announced incidentally by Professor Grith that the subscription concerts next Winter would surpass last season's brilliant course. The course will open with Mme. Schumann-Heink on October 24. The other concerts will probably be given by David Bispham again, the Kneisel Quartet, and the Art Club Chorus, composed of sixty Chicago artists.

Horatio Connell in Philadelphia

PHILADELPHIA, June 20.—While recently in Philadelphia, Horatio Connell had the honor of being asked by a personal friend, Simon Gratz, president of the board of education, and one of Philadelphia's leading educational authorities, to give a short recital before the pupils and teachers of the Girls' Normal School. Mr. Gratz in introducing Mr. Connell said: "Mr. Connell is a native Philadelphian who has spent several years abroad in study and latterly in singing with great success throughout Europe in opera and concert. It affords me great pleasure to have you hear what a Philadelphian can do, and am proud to introduce Mr. Connell." The program was informal, and Mr. Connell gave a short explanation of the meaning of the texts of the songs sung in foreign languages. Enthusiastic applause followed each number.

Orville Harrold's Triumph in His Home Town in Indiana

MUNCIE, IND., June 20.—For twenty-four hours before the seats for the recent concert of the Apollo Club, with Orville Harrold as chief soloist, were placed on sale, there was a line up of boys half a block long in front of the box-office. Every seat in the Wysox Grand Theater was sold as rapidly as the crowd could be handled, and hundreds were disappointed. Eight dollars and more were offered for seats. It seemed to be practically a simultaneous tribute of Eastern Indiana to the Muncie singer, whose remarkable voice was one of the musical sensations of New York City last Winter. Mr. Harrold's success and rapid strides in his art are due in large measure to his indefatigable teacher, Oscar Saenger, of New York, who has had him in his care ever since Oscar Hammerstein took him from the vaudeville stage.

Mme. Soder-Hueck's Summer Class at Asbury Park, N. J.

Several pupils of Mme. Ada Soder-Hueck who will fill professional engagements in the Fall have persuaded her to continue their lessons through the warm weather. She will have a Summer class at Asbury Park from July 15 to September 1. Since her recent successful pupils' recital at the Waldorf-Astoria, Mme. Soder-Hueck has had a large number of applications from prospective pupils. Until her departure for Asbury Park, July 10, Mme. Soder-Hueck will continue teaching daily at her studio, No. 116 East Twenty-fifth street.

MELBA AGAIN STAR OF COVENT GARDEN

Her Return to the Opera Stage in London Pleases English Critics

LONDON, June 15.—Mme. Melba's reappearance at Covent Garden was a remarkable triumph. All the critics are unanimous in their tributes to her supremacy in song, as shown by the following excerpts from the London papers.

The *Leader* says: "She looked extremely well, and her voice has lost none of its magic charm. The croakers who had been busily warning that Mme. Melba was no longer the Melba of old, and that her hold over the public was gone, must have been rather sorry that they had spoken too soon. In both respects Mme. Melba still stands where she did, and there seems to be no reason why she should not continue to do so for many seasons."

The *Standard* says: "Of all the eulogistic terms applied in the past to Mme. Melba's voice, magic would seem to be the only one that most truthfully describes it. Pride, astonishment and delight found expression in a scene of singular enthusiasm at the end of the first act, and as the evening advanced excitement grew. Time after time Mme. Melba was summoned before the curtain and given a welcome the spontaneous heartiness of which was beyond question. Hurricanes of applause marked the final fall of the curtain. In fact, it was a typical Melba night."

Mme. de Rigaud Gives Musicale at the Waldorf

Mme. Clara de Rigaud, the teacher of voice, gave, at the Waldorf, on June 15, a luncheon in honor of several of her musical friends and patronesses, among whom were Mrs. Alfonso Sterns, Mrs. A. M. Kendal, Mrs. I. B. Bacon and Mrs. Arnold Volpe.

After the luncheon, Mme. de Rigaud entertained her friends with a musicale in the Royal Suite. Christian Hansen, of the Boston Opera Company, sang a generous program, including arias from "Africaine," "Pagliacci" and "Rigoletto," and Mme. de Rigaud sang, by request, the aria from "Tosca." Both Mr. Hansen and Mme. de Rigaud were in fine voice, and the program was especially well rendered.

Raymond Lee for Rochester Concerts

Raymond Lee, the young son and pupil of William H. Lee, the well-known vocal instructor of this city, has been engaged by the municipality of Rochester, N. Y., through the Quinlan International Agency for two concerts in the afternoon and evening of July 21. A number of boys' choirs and military bands will participate in the concerts. Among the well-known soloists to appear is Dan Berldoe.

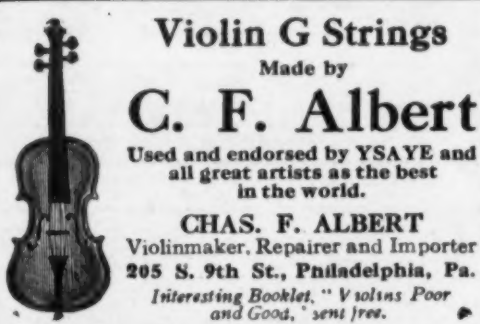
Brooklyn Conservatory Concert

A pupils' concert was given at Arion Hall, Brooklyn, on the evening of June 15, by the pupils of the Conservatory of Musical Art, of which Arthur Claassen and Leopold Winkler are directors. The program was made up of piano, violin and vocal numbers. The soloists included Leah Sachoff, pianist, who gave a movement from Mozart's C Major Sonata, Alice Schultz, soprano, who delivered Gounod's "Ave Maria"; Richard Meyer, violinist, who played a fantasia on "Trovatore"; Marion Kahn, pianist, who played numbers by Grieg and MacDowell, and Gladys Rudolph, who gave Chopin's G Minor Ballade.

German Conservatory Commencement

The graduating exercises of the German Conservatory of Music, in Madison Avenue, New York, of which Carl Hein and Augustus Fraemcke are directors, took place on June 21 at Mendelssohn Hall. The exercises will be reviewed in MUSICAL AMERICA next week.

Mrs. Cornelius Everest, widow of Cornelius Everest, a theorist and teacher, and mother of Eleanor Everest Freer, the Chicago composer, died in Philadelphia on June 8.



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THOMAS ORCHESTRA AT WILLOW GROVE

Brilliant Festival Given by Frederick A. Stock's Organization and the Strawbridge & Clothier Chorus—Philadelphia Conservatories Hold Commencement Exercises

PHILADELPHIA, Pa., June 21.—Ranking as one of the most important musical festivals of the year, the concert season of the Theodore Thomas Orchestra, Frederick A. Stock, conductor, opened at Willow Grove last week. This famous symphony organization is booked for a three weeks' engagement at the grove, during which a number of notable special concerts will be heard.

A choral program was the offering for this afternoon and evening, when the Strawbridge and Clothier Chorus, an organization composed entirely of amateur singers, gave its first open-air concert of the season, assisted by noted soloists and accompanied by the orchestra. This afternoon the chorus, under the direction of Herbert J. Tily, gave the premier performance of Carl Busch's "American Flag," and was heard also in Schubert's "Omnipotence." In the evening Sir Edward Elgar's "King Olaf" was sung. The soloists were: Florence Hinkle, soprano; Frank Ormsby, tenor, and Frank Martin, basso.

No concert organization is more welcome in this city than the Theodore Thomas Orchestra. Mr. Stock, with his splendid band of musicians, has had a large share in developing this city into one of the leading musical centers of the country.

Carl Pohlig, director of the Philadelphia Orchestra, is still in Europe gathering up a number of new works for next season's concerts. In addition to the regular performance on Friday afternoons and Saturday evenings, the orchestra this year will be heard in twelve "popular" concerts given on alternate Wednesday evenings. The "Pops" were introduced last season and met with such instantaneous success that it was decided to repeat them this year.

Reports received in this city are that Dr. S. J. Gittleston's son, Franklin, is making astonishing progress in Europe in the mastery of the violin. It is predicted in Berlin that the boy, who is only fourteen years old, is assured of a great future. About a year ago Franklin was sent to Europe to study under Leopold Auer. Later he went under the tutelage of Carl Flesch, the Hungarian violinist. At a recent concert the boy played Mozart's A Major and Wieniawski's D Minor Concertos, and his performance received the most favorable comment from the critics.

The new Washington Park, on the Delaware, opened its season this week. Martorano's band gives concerts every afternoon and evening.

The annual concert and graduation exercises of the National Conservatory of Music were held this week. The affair consisted of an elaborate musical program by the graduates and proficient pupils of the institution.

Diplomas were awarded to seven pupils of the Pennsylvania Conservatory at the recent graduation exercises, and Bessie L. Dean received the post-graduate gold medal.

At the graduation exercises of the Philadelphia Conservatory of Music diplomas were presented by Richard Shirmer, the director, to the following: F. A. Helbing, E. I. Moore, A. Weitzman, E. A. Bloomfield, C. G. Hackman and E. C. Thomson.

The tenth annual concert of the Prospect Park Choral Union took place recently in the Prospect Hill Baptist Church, when the cantata "Bethany" was sung. The soloists were: Bessie E. Gould, Mrs. Abram R. Ward, James McIntyre and Edward Hoover.

At the annual meeting of the department of music alumni, University of Pennsylvania, the following officers were elected:

William J. Boehm, president; Thomas Hilton Turvey, vice-president; Stanley T. Reiff, secretary and treasurer.

John J. Joyce, jr., of this city, again will have charge of the music in the Presbyterian Church at Spring Lake, N. J., during the Summer. Clarence K. Bawden has been chosen as organist. The quartet will consist of Emma Rihl, soprano; Clara

Yocum Joyce, contralto; Oswald Blake, tenor, and Mr. Joyce, bass.

The Music Hall on the Sea, the big auditorium on the Steel Pier at Atlantic City, N. J., was opened for the Summer last week with a festival concert by Martini's Symphony Orchestra and two noted soloists from this city—Louise Githens Trimble, soprano, and Joseph S. McGlynn, tenor. The Music Hall was crowded and the singers met with instant success, while every number played by the orchestra was encored.

J. S. M.

Emilie Herzog, the Swiss coloratura soprano, late of the Berlin Royal Opera, who is now retiring from the stage, has sung in opera for thirty years.

AN AMERICAN BASSO IN LONDON OPERA

Gaston Sargent Engaged for French Répertoire at Covent Garden

LONDON, June 4.—American singers have been getting some of the best Continental operatic contracts of late, and now they are beginning to enter the English domain of opera. Following upon Riccardo Martin's great success last week, we may soon expect to hear of the distinction of Gaston Sargent. He has just been engaged for basso rôles at Covent Garden, and his first appearances will be in "Louise," "Pelléas et Mélisande" and "Les Huguenots," and he will create a new rôle in "La Habanera."

Born about thirty years ago in Pennsylvania, Mr. Sargent went to the Royal Conservatoire at Liège, Belgium, where he remained two and a half years. He not only studied voice, but also theory, sight-reading and French diction. There he obtained second prize in the Concours, the only American so honored at the Conservatoire. After singing in some important concerts in America Mr. Sargent returned to Paris and continued his voice training with the great basso, Fournets and also Plançon.

With a répertoire of twenty-five operas and a bass voice of tremendous volume, not to mention stage experience in Belgium, Mr. Sargent is well equipped for his Covent Garden début. London knows this talented American well. He has sung for the Duchess of Sutherland, Lady Speyer and many other people of title. The Sav-



GASTON SARGENT

age Club gave a dinner to Commander Peary recently, at which Mr. Sargent's singing made a profound impression. He also sang Monday evening at the dinner given by the London journalists to Colonel Roosevelt, and was received with decided approbation.

EMERSON WHITHORNE.

SAN FRANCISCO PUPILS IN END-SEASON RECITALS

A Musical Treat in Store for Local Music Lovers When "Antigone" Is Given at Greek Theater

SAN FRANCISCO, June 13.—A number of recitals by local talent have made up the past musical week, no visiting artists having appeared.

Century hall was filled on Tuesday evening with an audience that gathered to hear the Beringer Musical Club, under the direction of Prof. and Mme. Joseph Beringer, in their piano and vocal recital. The evening's performance had a brilliant success, and the program was well selected. The following were the participants: Irene De Martini, Francis Westington, Zdenka Buben, Mrs. H. J. Widenmann, Mrs. Lois Patterson Wessitsh, Melton Mowbray, Harry Bultmann, Harry Samuels and Prof. Beringer.

Lorraine Ewing, a young pianist, made her début at the residence studio of her teacher, Hugo Mansfeldt, on Wednesday evening. A most difficult and generous program was rendered, and greatly enjoyed by the large gathering.

Mabel Mansfeldt presented two of her pupils this week at the residence of Prof. Mansfeldt. Master Herbert Bonner gave a very interesting program on Tuesday evening, and Marjorie Slater offered an excel-

lent program on Thursday, both young pianists meeting with great success.

A recital of unusual merit was that given by the following pupils of Louis H. Eaton on Tuesday night at Kohler and Chase Hall: Virginia Fischer, soprano; Robert M. Battison, tenor, and L. R. Rhodes, bass.

Probably the most interesting musical event of our Summer season will be the performance of the Mendelssohn music written for the "Antigone," at the Greek Theater at Berkeley, on the night of June 30. Margaret Anglin is to appear in the "Antigone" of Sophocles, and Dr. J. Fred Wolfe will conduct the Symphony Orchestra of seventy-five; he is organizing the chorus of fifty voices, and has already begun rehearsals.

R. S.

Dr. Freemantle Engaged for Omaha Conservatory.

PHILADELPHIA, June 20.—Dr. Frederick Freemantle, of this city, will leave for Omaha in July, to take charge of the Conservatory of which F. G. Ellis is now the head. He will also direct the choir of the First Congregational Church.

Two Detroit piano recitals that attracted attention recently were given on June 10 by pupils of Marguerite Luderer and, June 14, by Minnie G. Diederich and several of her pupils, assisted by Luigi Motto, cellist. Both teachers have large classes. Miss Luderer sailed from New York June 18 for a prolonged tour of Europe.

FRANCIS RICHTER IN HIS HOME CITY

Blind Pianist Surprises Portland (Ore.) Neighbors by Progress He Has Made

PORTLAND, ORE., June 5.—On Tuesday evening last Francis Richter gave his first concert since his return from Vienna, and to say that he was enthusiastically received would give little idea of the ovation which greeted him when he appeared before his audience. Portland has watched the development of this wonderful blind pianist since, as a mere boy, he played in his father's orchestra, when his absolutely perfect pitch was a matter of surprise to the musicians playing with him. Portland recognized that in him there was musical genius, but no one was prepared for the finished artist who appeared before us last Tuesday evening. Splendid technique we often hear in visiting artists, also wonderful interpretation, but in Mr. Richter's playing we find both, and underneath all the great soul of our blind artist shines out, giving to his playing a voice that goes straight to the hearts of his listeners. His program was made up of compositions by Bach, Scarlatti, Beethoven, Schumann, Chopin, Liszt, Debussy and Liszt, with two of his own compositions, which were enthusiastically encored, not because they were his, but for their real merit. At the close of the concert an impromptu reception was held on the stage, and many admiring friends expressed their congratulations on the great progress Mr. Richter has made since leaving here three years ago.

The vocal recital given on Wednesday evening by sixteen-year-old Florence Gilmore was an event of unusual interest. About two hundred invited guests assembled and all were surprised at the splendid work done by this young girl. Her program showed unusual versatility. The Gavotte from "Mignon," sung in Italian, called forth an insistent encore, and although it had been announced that none would be given, she responded with "Il Bacio," by Arditi. She was assisted by Mary Jessop, violin, and Carmel Sullivan, piano.

Another recital of exceptional interest was given on Thursday evening, when Bernice Rogers, soprano, and Ella Butler, contralto, made their initial bow to the public. Both these young women have voices of exceptional beauty.

Mrs. Maria S. Wigham gave a successful concert at St. Johns Guild Hall on Tuesday evening, several of her pupils assisting.

A delightful musicale was given on Friday evening by Mrs. C. J. Allen. Myrtle and Eva Thomason sang two duets in a charming manner. Lillian Gardner's beautiful soprano voice pleased greatly in two solos, and Mrs. Baltis Allen, a recent arrival in the city, sang two contralto solos in excellent style. Mrs. Fred Olsen, one of Portland's favorites, was heard at her best in two songs, and Roxana Wonneldorf, a young violinist who is gaining popularity, was well received. Thomas Dobson, baritone, who has been studying in San Francisco for the past two years, gave a fine rendition of several ballads.

The Euterpean Society held its last meeting of the year Tuesday evening. The composer represented was Liszt. H. C.

Virginia Listemann in Milwaukee

CHICAGO, June 20.—Virginia Listemann, the Chicago soprano, who has, during the past season, appeared in over fifty concerts of importance, last week won another triumph as soloist at the musical festival in the Auditorium in Milwaukee.

C. E. N.

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Millie Ryan, director of the Grand Opera Study Club, Omaha, recently presented her pupils in an operatic concert. Numbers from "Faust" and the Flower Maiden scene from "Parsifal" were sung.

Anthony Stankowitch, pianist, is a recent addition to Buffalo's musical circles. Mr. Stankowitch, who has studied extensively in Europe, will have a studio at No. 42 North Ashland avenue—that city.

E. Watson Pedrich, orchestra leader, pianist and baritone, of Atlantic City, has been conducting a successful series of chamber music concerts in the Hotel Traymore, of that place, this Spring.

Josephine Morris, harpist, has organized the Schubert String Quartet of Salt Lake City, including Helen Hartley, first violin; Jeanette Thompson, second violin; Marianne Matthews, cello, and Miss Morris, harp.

Interesting piano recitals were given by the class of Minnie F. Black, at the McGill Institute, Mobile, Ala., on June 10 and 16. Works by Beethoven, Schubert, MacDowell, Chopin, Schumann and Grieg were played.

An organ recital was given on June 16 by R. Jefferson Hall, at Calvary Church, Memphis, Tenn. The program included works by Faulkes, Gounod, Thomas, Tchaikowsky, Wagner, Gaul, Mendelssohn and others.

A concert was given recently by Emanuel Ondricek, violinist, and his pupil, Jelizaveta Kalujskaja, at the former's New York studio. The numbers played were by Sinding, Chopin, Tchaikowsky, Sarasate, Hubay, Juon and others.

Commencement exercises of St. Helen's Hall, Portland, Ore., of which Ethel Abbott is director of music, were held on June 13. The program consisted of works by Abt, Sinding, Grieg, Deney, Paderewski, MacDowell, Mozart, Chopin and others.

Lucy McCullagh presented two of her pupils, Lenore Compton and Rebecca Crans, in a piano recital in the Presbyterian Church at Independence, Kan., on June 10. The program included numbers by Grieg, Chopin, Sinding, Beethoven and Reinhold.

The ninth annual commencement exercises and concert of the West Side Musical College, Cleveland, O., were held on June 21 at West Side Turn Hall, Cleveland. The program contained numbers by Bendel, Mozart, Mendelssohn, Chopin, Grieg, Bruch and others.

Maude Essex, soprano; Edward Taylor, tenor, and Franklin Taylor, basso, were heard as soloists in Haydn's "Creation" given June 16 at Plainfield, Ind. The concert was a most successful one, and the soloists were enthusiastically greeted by a large audience.

A vocal and piano recital was given by the pupils of Mrs. Olive Reeds-Cushman and John Metcalf at the Ebell Auditorium, Oakland, Ore., on June 9. The numbers played were by Thomas, Saint-Saëns, Gluck, Tchaikowsky, Lehmann, Liszt, Grieg, Ware, MacDowell and others.

A song recital was given at Herve Wilkins's studio, in Rochester, N. Y., on the evening of June 16, by Alice Sampson and Herve Wilkins, assisted by Florence Colebrook, reader. The program was made up of works by Johns, Chadwick, MacDowell, Nevin, Offenbach, King and Smith.

Mrs. Frank C. Farnum, the soprano, whose work has done so much to build up the success of the Brahms Quartet, of Chicago, has added to the laurels she already wears the engagement to sing with the Philharmonic Orchestra on June 26, at the opening of Ravinia Park, Chicago.

Professor Clarence E. Shepard, assisted by Mrs. C. R. Feld and Mr. and Mrs. William Sproesser, gave an organ recital in the Congregational Church in Watertown, Wis., recently. The event was arranged for the dedication of the new church organ recently installed, and was largely attended.

Recent recitals in Providence were given by pupils of Mrs. Anne Gilbreth Cross, director of the Music School; Frank E. Streeter, the organist and choirmaster, and Mrs. Ernest Fischer. Mabelle E. Baird, pianist, of Providence, played at a private musicale in Jamaica Plain, Mass., June 19.

Pupils of Mme. Amanda Swenson and Lillian Oliver, of Salt Lake City, were greeted by a representative audience at their annual recital a week or two ago at the First Congregational Church, that city. The program was described as one of the finest of the season in the way of a pupils' recital.

Two students' recitals were given at the Denison Conservatory of Music, Granville, O., on June 8 and 10, respectively. The commencement concert took place on June 13, members of the faculty participating. The program included works by Massenet, Wagner, Ware, Saint-Saëns, Wood and Elgar.

A piano and song recital was given by Gladys M. Powell and Irene Le Noir Schutz in the Ebell Auditorium, Oakland, Ore., recently. The works presented were a Beethoven sonata, Grieg's G Minor Ballade, short pieces by Chopin, MacDowell and Liszt, and songs by Brahms, Manney and Donizetti.

A piano recital by Winifred Beam and Martha Barrie Kenwick, pupils of Angelo M. Read, of Buffalo, was given at Aeolian Hall, that city, June 14. The program included compositions by Jadassohn, Grieg, Fritz Spindler, Arensky, Grünfeld, Chopin, Paul Juon, Debussy, Chaminade, J. S. Bach and Leschetizky.

The Racine, Wis., Choral Society has been recently organized in that city. More than eighty members are enrolled. The officers are: Mrs. E. Simms, president; J. Brewer, vice-president; Edith Schulz, secretary; Fideles Rawson, treasurer; John Bary, librarian, and Agnes Dorchester, assistant librarian.

The boy choir of the Cathedral of St. John the Divine, New York, which has the reputation of being one of the finest in the country, held its commencement at the school on Morningside Heights, June 18, with military and athletic exercises. Prizes in music were awarded to Donald Dietz, Victor Cockaday and George England.

The Baltimore pupils of Mrs. Myrtle Fout Kumler, organist at Grace English Lutheran Church, gave a recital at Mrs. Kumler's studio, 1819 Jefferson street, Monday evening. The participants were Annie Lighthouse, Myrtle Kumler, Elizabeth Regges, Elsie Lempke, Mrs. Bauernfeind, Marie Lambert and J. Gordon Bennett.

The anniversary of the death of Dr. J. W. Bischoff, the veteran organist of Washington, D. C., was celebrated in many

churches of that city recently by former pupils of the organist. A feature was the singing of a recent composition dedicated to the memory of Dr. Bischoff, by Adam Geibel, the blind organist, of Philadelphia.

A piano recital was given by Arthur Oehm at the twentieth anniversary celebration of the class of 1890, Johns Hopkins University, which was held at the Belvedere Hotel, Baltimore, Md., June 13. Mr. Oehm is a member of the class. His program included Liszt's Sixth Rhapsody, Chopin waltzes and several of his own compositions.

Mrs. Jenny Lind Greene gave an organ recital June 14, evening, at Garrett Park M. E. Church, Baltimore. Among her numbers were a fantasia from "Tannhäuser," "William Tell" overture and Meyerbeer's "Coronation March" from "Le Prophète." Mrs. Greene was assisted by Mrs. Cora B. Janney, contralto, and William G. Horn, baritone.

A movement for the organization of a musical society in Berkeley, Cal., has been inaugurated by several hundred of the musicians and music lovers of the University city, the object being to increase and improve the musical opportunities and advantages now enjoyed, particularly by bringing to Berkeley the vocal and instrumental artists who visit San Francisco.

Six graduates received diplomas from the School of Music of Milton College, Milton, Wis., at the recent commencement exercises. Those who received diplomas in the pianoforte course were: Lora Adele Black, North Loup, Neb.; Mary Grace Brown, Milton; Margaret Veola Brown, Milton; Helen Mary Post, Chicago; Bert George Potter, Edelstein, Ill.; Lelia Clarine Stillman, Walworth, Wis.

An entertainment thoroughly unique in character, at which scenes from various operas, old and new, were given, with scenery and costumes, took place at the Garrick Theater, Detroit, Mich., recently. The affair was given by the pupils of Mrs. N. J. Corey, and was much applauded by a large audience. Excerpts were presented from "La Bohème," "Crispino e la Comare," "Madame Butterfly," "Flying Dutchman," "Hansel and Gretel," "Orfeo" and several other operas.

The pupils of Christian F. Martens, voice; of Mr. Pierce and Mr. Brown, piano, of the faculty of the College of Musical Art, Indianapolis, were heard in an excellent program June 8, before an audience which completely filled College Hall. The program concluded with the "Good Night" quartet from "Martha" and the chorus for men's voices, "A Hunting We Will Go," by George B. Nevin. The two numbers were especially well rendered, and were under the direction of Mr. Martens.

The Crescendo Club, a musical organization of Atlantic City, recently elected Mrs. Anna S. Hemphill president for the ensuing year. The club had a successful season, which culminated in the annual May concert, of which the new feature was organ solos by Jennie Jeffries, Adella French-Parsons and Evalyn Tyson. Another interesting end-of-the-season concert in Atlantic City was that given by the Mendelssohn Glee Club, in association with St. Paul's Church Choir, under the direction of John Ingram.

Providence's first band concert of the season at Roger Williams Park was given June 19 by Fairman's Band, which has been engaged for the entire season. The organization includes many of Providence's and Pawtucket's best musicians. The first program included the overture to "Tannhäuser," Wagner; first movement of Beethoven's "Moonlight Sonata"; selection from "Cavalleria Rusticana," Mascagni; "Voice of Love," Schumann; sextet from "Lucia," Donizetti. Cornet solos by Ira Holl were a feature.

One of the best students' recitals heard this season in Indianapolis was given June 15, at Aeolian Hall, by the pupils of Jesse G. Crane. Those who took part were Charlotte Reyer, Leone Ross, Ruth Holland, Gladys Jones, Harriett Sherwood, Bessie Powers, Helen Mayer, Mildred Clearwater,

Margaret Roberts, Humphries Brown, Violette Flaskamp, Mildred Hammon, Arthur Stockwell, Wuby Wilmeth, Asel Spellman, Edna Schofield, Ruth McCray, Gladys Rhoads and Edna Doyle. Edwin M. Booth, baritone, assisted, giving two groups of songs.

Gaul's "Holy City" was given by the Choral Union of Manhattan, Kan., under the direction of Olaf Valley, of the music department of the Kansas State Agricultural College on June 13. The work was excellently sung by the chorus and the soloists, the latter including Ila Burnap Hinshaw, soprano; Mrs. Gerhart Downing, contralto; F. Hughes, tenor, and William Hinshaw, bass. Another attractive feature of the occasion was a matinée concert given by the visiting soloists, who gave selections from well-known operas.

Music was a feature of the Washington, D. C., presentation of "Twelfth Night" and "As You Like It," by the Coburn Players, on the White House lawn last Friday afternoon and evening. The United States Marine Band, under the direction of Lieut. Santelmann, gave a half-hour program at 4 o'clock and again at 7:30 o'clock, while a well-trained chorus of mixed voices, under the direction of Alys Bently, director of music of the public schools, did some beautiful work. President and Mrs. Taft, with several guests, were in attendance at both performances.

Florence Ingraham Blake, a Chicagoan now of Dixon, Ill., has taken the direction of the Schumann-Heink concert to be given at Rock River Assembly Saturday evening, August 6. The board of managers of the assembly have engaged several Chicago artists for this season's Chautauqua at Dixon, which begins July 30, ending August 14. Sybil Sammis MacDermid will be the leading soloist, together with Mrs. Frank G. Farnham, Hinshaw Operatic Company, Kellogg-Haines singing party, the Cirellio Band and the Imperial Orchestra. Clarence E. Kimball will serve as musical director.

The annual piano recital of the school of music of the Indiana Central University was given Saturday evening in the auditorium of the university, at Indianapolis. The students were assisted by George Vestal, violinist. The participants were Helen Day, Jennie Cummins, Bessie Patrick, Blanche Wisheart, Alberta Brandenburg, Ada Sturm, Hilda Kerkhoff, Lelah McIntosh, Katherine Britnins, Maude Galbraith, Ruth Mayer, Maybelle Bonebrake and Elizabeth Francis Cole. Miss Cole was heard in her graduation recital Thursday evening, at the university, assisted by Etoile Nichols, violinist.

Two commencement programs were recently rendered at the Lawrence College School of Music, Annapolis, Wis., of which Dr. William Harper is dean. Those taking part in the program rendered by the graduates of the teachers' certificate course were: Nina Coye, Edith Raiser, Frances Janda, Mr. Brazleton, Lera Thachray, Patricia Abernethy. The other selections were rendered by Myrtle O. Knickel, senior diploma graduate in piano, assisted by Leslie Austin, bass; Mrs. Leslie Austin, soprano; Cora Brinkley, soprano, and Runia Williams, soprano. Another recital was given during commencement week by Wanda Warren, assisted by Mary Ladwig, mezzo-soprano, and Raymond Leek, baritone.

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ST. PAUL'S OPERA SEASON ANNOUNCED

Important Artists' Recitals and
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Next Season

ST. PAUL, June 17.—The Schubert Club announces the engagement of the Flonzaley String Quartet for Wednesday evening, March 8, 1911. The club is particularly fortunate in securing one of the very few open dates left to the Flonzaleys.

Reinhold von Warlich, the singer of songs and dramatic interpreter, is another artist who will first visit St. Paul this coming season, through the medium of the Schubert Club. Mr. von Warlich's date is Thursday, December 1. Further engagements of the Schubert Club include Edith L. Wagoner, pianist, for a recital in October, and Harry E. Phillips, baritone, who will open the season, October 5.

The latest sensation experienced by the musical public comes through Mrs. F. H. Snyder's definite announcement of a season of grand opera in January. As a result of a conference of managers called by Andreas Dippel immediately upon his return from Paris to Chicago, Mrs. Snyder returns to St. Paul with dates, repertoire and several of the soloists definitely settled upon. The season will open January 12, with "Salomé" and Massenet's "Thaïs," Verdi's "Otello," Puccini's "Girl of the Golden West," and Offenbach's "Tales of Hoffman," will complete the brilliant and varied repertoire. If Mary Garden joins the Dippel forces she will come here, and Frances Alda, John McCormack, Dalmorès, Eleanora de Cisneros, Nicola Zerola, and Sammarco are also scheduled for the St. Paul season, with a possibility of L'etrazini, in which case "Lucia di Lammermoor" will be substituted for "Otello."

It is stated that St. Paul and St. Louis are the only cities west of Chicago to hear the Chicago company the coming season. Having "made good" and so very good during the opera season last Winter, St. Paul's place on the operatic map is assured.

Mrs. Snyder further announces a recital by Mme. Galski, October 26, and the appearance of Mme. S'mbrich in recital December 9.

President Kalman, of the St. Paul Symphony Orchestra, announces the opening of the orchestral season Tuesday, November 1, with Mme. Melba the assisting soloist.

Josef Hofmann will play with the orchestra November 29. A series of popular concerts will open Sunday afternoon, November 6.

Charles L. Wagner, the new manager of the orchestra, has been engaged with a view especially to arranging a Spring tour which will provide a longer season for the men of the orchestra and give the Western country the opportunity of hearing this fine body of players under Conductor Walter H. Rothwell.

Mr. Rothwell sends greeting from Gevso Umstadt, where, with Mrs. Rothwell, he is spending the Summer. They will return early in October.

Gertrude E. Hall, pianist and teacher, will sail Friday, June 24, on the Allan Line steamer, *Victorian*, from Montreal for the

north coast of Zealand and Norway, where she will spend a part of the Summer. Later in the season she will be in Munich in attendance at the festival, returning to America the middle of September.

The recent graduating recital of Ada Dahlgren, from the music department of Macalester College, brought a talented young singer before the public. Gifted with a voice of unusual beauty, Miss Dahlgren met the ordeal of a full recital program with becoming dignity and demonstrated her ability to arouse the pleasurable emotions of a company completely filling the audience room of Wallace Hall. Accompaniments were played by Bessie Godkin.

Others to receive diplomas from the Macalester School of Music were Ardelia Bisbee, Mildred Corliss, Lillian Hall, and Estelle Spayde.

H. E. Phillips, director of the Macalester School of Music and a popular baritone of the Northwest, sails June 18 on the *Celtic* for a season abroad. A period of study in London and Berlin, a visit to Oberammergau and attendance at the Munich festival are features of his Summer's program. Mr. Phillips will make his first professional appearance of the coming season in a recital under the auspices of the Schubert Club October 5.

Verna Wisniewska is the name of a little girl not yet in her teens who plays Bach, Beethoven and Schubert from memory, and with a degree of understanding which compelled an audience to serious interest when she appeared under the auspices of her teacher, Elizabeth Michener, last week.

Myrtle Weed, an advanced pupil of G. H. Fairclough, presented an attractive program Wednesday evening of last week, including numbers by Smetana, Debussy, MacDowell, the D Flat Nocturne and B Flat Scherzo of Chopin, Richard Strauss's "Reverie," a Brahms Gavotte and Liszt's Polonaise in E. Miss Weed was assisted by Mary Frances Cummings, a charming young singer.

An enjoyable occasion was the recent recital of operatic selections by pupils of Mrs. W. M. Thurston. The participants were Clemmie Ryan, Anna Hendrickson, Jane Jeffries, Mae How, Helen Harris, Mrs. Mairland, Florence Dingle, Frances Seddon, Hattie Mounts Campbell, Hedwig Schein, Beulah Mounts and Mrs. Barron.

The Theodore F. Meier School of Music has graduated two pianists from its course, Matilda Carolyn Hess appearing in a program of compositions by Schubert, Tchaikowsky, Grieg, Schumann and Chopin and Blanche; and Kathryn Jones, presenting representative numbers by Chopin, Grieg, Schytte, Poldini, Paderewski and Mendelssohn.

Helen Briggs, director of the music department of the Eleanor Miller School, presented Pauline Hospes in piano recital Saturday evening. F. L. C. B.

MUSIC IN ST. LOUIS

Orchestra of University Students Plays
at Suburban Garden

ST. LOUIS, June 18.—The week has been taken up principally with recitals and graduation exercises. A great number of pupils are from the country and considerable interest has been taken in the exercises. Several of the more important graduations occur next week.

One of the features at the Suburban Garden this Summer has been the concerts given by the Missouri University Orchestra, which is made up of students from the university numbering about twenty-five men under the leadership of Gerard Blair. They give several concerts a day and the work done is very acceptable, considering the fact that it is strictly amateur.

The Delmar Light Opera Company opened this week in "The Runaway Girl." The weather has warmed up and a goodly crowd has been in attendance each performance.

It is announced that the Symphony Society will make radical changes in their soloists engaged for next season. Marcella Sembrich, Johanna Galski and Mme. Schumann-Heink are already engaged and several instrumentalists, equally well-known, are being considered. The local office reports that the subscriptions for season seats have been larger than any previous year at this time, and a good year is generally expected. David Montagnon, the local manager, will leave for the East in a few weeks. H. W. C.

Nordica Speaks for Suffrage

TARRYTOWN, N. Y., June 18.—Lillian Nordica took the stump in behalf of woman's suffrage at a meeting here to-day. She said that men had always maintained so much authority heretofore because of their superior physical strength, but that the present was an intellectual age in which women had made themselves men's equals.

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Souvenir to Fritz Kreisler.....	.60	Moment Musical, Op. 13, No. 6.....	.40
Albumblatt ('Cello also).....	.40	Menuetto No. 5, Op. 13, No. 10.....	.40
Aspiration (Violin alone), dedicated to Jean Kubelik.....	.30		

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RÉVE de SORCIÈRE (The Witch's Dream), dedicated to Joska Szigeti.....	.80
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